

THE MUSICAL TIMES

AND SINGING-CLASS CIRCULAR.

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NOVELLO, EWER & CO.

Beg to announce that, early in June, they will REMOVE their CITY ESTABLISHMENT to 80 & 81, QUEEN-STREET, CHEAPSIDE.

MISS ALICE FAIRMAN'S MORNING CONCERT, ST. GEORGE'S HALL, W., WEDNESDAY, May 31st, at Three o'clock.—Vocalists: Mesdames Edith Wynne and Blanche Cole, Badias, and A. Fairman; Messrs. E. Lloyd, N. Varley, Wadmore, and L. Thomas. Instrumentalists: Madame Varley-Liebe, Messrs. Ganz, Mattel, Richard Blagrove, and F. Chatterton. Conductors: Messrs. Ganz, F. Kingsbury, F. H. Cowen, and S. Naylor. Tickets, 10s. 6d., 5s., and 2s., at Messrs. Schott and Co., 159, Regent-street, and at 18, St. Peter's-square, Hammersmith.

SCHUBERT SOCIETY, Beethoven Rooms, 27, Harley-street, W.—President, Sir JULIUS BENEDICT; Founder and Director, Herr SCHUBERTH.—Tenth Season, 1876.—The THIRD CONCERT will take place on Thursday, May 11th. The Society's Concerts afford an excellent opportunity for young rising Artists to make their first appearance in public. Particulars on application to H. G. Hopper, Hon. Sec.

THE CITY TEMPLE, Holborn Viaduct.—The NEW ORGAN, built by Foster and Andrews, Hull, will be OPENED on Monday Evening, 1st of May, at 7 o'clock, by E. J. Hopkins, Esq., Organist to the Honourable Societies of the Inner and Middle Temple. Tickets of admission can be obtained upon application to the Sexton, Plumtree-court, Shoe-lane, Fleet-street.

WANTED A BOY with good TREBLE VOICE, for All Saints', Blackheath. Duties—twice on Sundays and two Week-day Rehearsals. Stipend, from £10 to £15 per ann., according to ability. Address, G. Gadsby, 15, Albert-grove, Rye-lane, S.E.

WANTED, immediately, Two Leading TREBLES and Two ALTOS (Boys) for the Choir of Trinity Church, Hampstead. Two Services on Sunday and Wednesday night. Salary, £5 per annum. Apply to F. Haydn Blackbee, Organist, after the Service.

TO VOCALISTS.—WANTED, a SOPRANO, Two TENORS and Two BASSES, for Christ Chapel, Maida Hill. Stipend, £10 per annum; for further particulars, apply to the Organist, 87, Maida Vale, W.

BOYS' VOICES WANTED in the Choir of Trinity Church, Tredegar-square, E. Apply to Rev. C. N. Edgington, Trinity Vicarage, Coburn-road, Bow-road.

WANTED, Lady, with good SOPRANO VOICE, to lead Choir (Quartet) at Clapton. Church Service used. Sundays only, two Services. £12. Address Mr. Arundel, care of Post-office, Down's-park-road, Hackney.

CHORISTER WANTED, in Arundel Church Choir, immediately. A BOY, with a trained voice, about 12, able to sing solos, will be boarded and educated for £10 a year; or a Boy of 9, untrained, might be received for £18 a year. Education in a Middle-class Boys' School. Address the Vicar of Arundel, Sussex.

TREBLE (Boy) WANTED for Sunday Services at St. Stephen's, Lewisham. Salary, according to ability, up to £20 per annum. Apply (firstly by letter) to C. Warwick Jordan, Mus. Bac., Oxon., 8, Heath-terrace, Lewisham, S.E.

CHOIR BOYS.—WANTED, TWO TREBLES, to Lead. Good Voices and fair knowledge of Music. Two Sunday Services and Week Evening Practices. Stipend £5 per ann. Address Choirmaster, St. Mary-le-Strand, W.C.

SOPRANO.—RE-ENGAGEMENT REQUIRED, by a Lady, in a Church or Chapel Choir. Good Voice, and 12 years' experience in Choir and Solo Music. Address A. B., 6, Navarino-grove, Navarino-road, Dalston.

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BASS WANTED, for All Saints', Upper Norwood. Services, Sunday Morning and Evening, Christmas-day, and Good Friday (Mornings). Choir Practice, Friday Evenings, at 8. Stipend £12. Address, by letter, to Edward A. Basley, 4, St. Paul's-terrace, Brockley-road, S.E.

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AN ORGANIST WANTED for Petworth Church, after Easter. Address, with references, to the Rector.

PROFESSIONAL NOTICES.

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20, Frithville-gardens, Uxbridge-road, Shepherd's-bush, W.

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MISS LOUISA BOWMONT (Contralto),
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THE MUSICAL TIMES AND SINGING-CLASS CIRCULAR.

MAY 1, 1876.

MUSICAL ENGLAND.

THAT the art and practice of Music is making rapid strides in England is a fact which must be apparent to all observers; the evidence is to be found in every circle, high and low, amateur and professional; indeed, the great advance of the divine art within half-a-century is so wonderful that, were it not for the recorded statements of several accurate observers, we should hesitate in believing in such a marvellous transformation as has taken place within the short period specified. An extract or two touching on the state of English music but a very few years since may serve to encourage earnest musical workers and thinkers, who daily plod on in their appointed tasks and labours of love, but who are prone to fancy that they are not able at all times to discover an adequate reward in the results produced.

In 1826, a distinguished Prussian Prince, rejoicing in the magnificent name of Pucler-Muskau, was a visitor to this country, and he thus described a musical evening in England: "Before I left Brighton I was forced to be present at a musical soirée, one of the severest trials to which foreigners in England are exposed. Every mother who has grown-up daughters, for whom she has to pay large sums to the music-master, chooses to enjoy the satisfaction of having the youthful 'talent' admired. There is nothing, therefore, but quavering and strumming right and left, so that one is really overpowered and unhappy. And even if an Englishwoman has the power of singing, she has scarcely ever science or manner. The men are more agreeable *dilletanti*, for they at least give one the diversion of a comical farce. That a man should advance to the pianoforte with far greater confidence than a David, strike with his forefinger the note he thinks his song should begin with, and then *entonner* like a thunder-clap (generally a note or two lower than the pitch), and sing through a long aria without rest or pause, and without accompaniment of any sort except the most wonderful distortions of the face, is a thing one must have seen to believe it possible, especially in the presence of fifty people. Sometimes the thing is heightened by their making choice of Italian songs, and, in the total ignorance of the language, roaring out words which, if they were understood by the ladies, would force them to leave the room. It did not appear to me that people constrained themselves much in laughing on these occasions, but such vocalists are far too well established in their own opinion to be disturbed by that: once let loose upon Society, they are extremely hard to call off again."

Such is a picture of English music of fifty years ago, kindly painted for us in *Prussian blue*, and which may perhaps be regarded as a little highly coloured: we will therefore turn to another, by Thomas Oliphant, the well-known musical antiquarian, who in 1836 wrote thus: "As to the performance of vocal chamber music in this country, what is it?—I will endeavour to describe it as it exists in the metropolis, where we may fairly suppose it ought to be the best. Some young lady, we will suppose is asked to favour the company with a song: I will bet ten to one that her book opens mechanically at "*Di piacer*," "*Una voce poco fa*," or some such piece, which none but a prima

donna of the first rank can hope to execute, but here an unexpected difficulty arises, the lady cannot accompany herself! some kind-hearted soul, although totally unaccustomed to accompany a singer, is prevailed on to undertake the task: and between the two the song is perpetrated, amidst the loud outward plaudits and inward ridicule of the company, while the pleased mothers congratulate each other on the talents of their respective daughters. This is no overcharged picture, full many a time have I witnessed it; full many a time have I been selected as one of the victims to warble to the best of my ability, treble, tenor, and bass by turns, in all kinds of Italian duets, trios, &c., from "*E ben per mia memoria*" down to "*O pescator dell' onda*," until I have wished *povero Pippo*, young ladies, myself, fisherman and all, at the bottom of the Adriatic. A glee may possibly be wished for as a change in the entertainment. To accomplish this is nearly as difficult a task as one of the labours of Hercules. One can only sing the first line of *this*, another the second line of *that*; a third does not understand the C clef: at length two young ladies and their brother, or perhaps some good-natured uncle, who may chance to possess a cracked voice, half tenor, half bass, starts off with the "*Red Cross Knight*," the bass solo being most stoutly accompanied by the singer with one finger on the pianoforte."

One more quotation will suffice, and we find it in a lecture delivered at Gresham College in 1838, by the Musical Professor of that day, Edward Taylor: he said, "The essential difference between the Elizabethan age and the present, as far as regards music, is this: at that time the English people were singers, they are now listeners only. At that time performers were few; but unpaid or unprofessional performers were many. The relative proportions have now changed. At that time a person, otherwise well-educated, but unable to sing from notes, was rarely to be found; at this time such a person, out of the musical profession is still more rarely encountered."

How astonished the Prince and Professor would be could they revisit musical England of to-day. Musicians, both amateur and professional, abound; good music is to be heard in every circle; each country town, nay, almost every village, has its own musical society or societies; the difficult and deep Passion music of Bach is performed in numberless churches, and even in the Corn Exchanges of far-away country towns. The metropolis itself is rich in enthusiastic amateurs and professors, whose numbers and capabilities may be judged from their performances in the numerous Oratorio and other concerts given at the Albert Hall, and by their latest triumphs at St. James's Hall in the great B minor Mass of Bach. Musical food, too, is so abundant, thanks to the far-seeing liberality and energy of our great music publishers, that as much music by our acknowledged classical composers may now be bought for one shilling as would have cost one pound only fifty years ago.

If it be true, then, that the general state and culture of music has improved, doubtless the estimation in which English musical professors and amateurs are held by other nationalities has also greatly changed for the better within these few years; and if we do not occupy that position as a musical nation which perhaps we are entitled to, may not one of the causes be found in our own self-depreciation? As long ago as the reign of Charles the First, complaint was made of the want of a national spirit as regarded English music, and it is referred to by several

authors of the period. One of them, Henry Lawes—a musician to King Charles, and so highly esteemed by Milton, that he inscribed a sonnet to him,—published a collection of “Ayres and Dialogues,” with a preface, in which he says, “the productions which our fashionable critics choose to like must all be born beyond the Alps, and this is so notorious that, not long since, I heard some young gentlemen hearing some songs, which I had set to Italian words, publicly sung, they concluded they were born in Italy, and said they would fain have such songs to be made by an Englishman. Had they laid their scene a little nearer home, there had been more colour, for a short air of mine (near twenty years old) was lately revived in France, and publicly sung to words of their own as a new-born piece, without the alteration of any note. A sorry trifle (a man would think) to be raised from the dead, after twenty years’ burial. But there are persons, bred in Italy, who ascribe to us more than we do to ourselves—able musicians, who do wonder to see us thirsty after foreigners. For they can tell us, if we knew it not, that music speaketh the same language as in France or Italy. The concords and discords and their right use and treatment is the same, the passions and reflections of man the same, and England hath not wanted those well skilled in the art, and able to shew its powers, both of majesty and beauty.”

It is a question whether English musicians were not, even then, themselves to blame to a great extent for the state of things described by Lawes. Surely the example of Lawes’s own master, John Cooper—a distinguished musical composer and performer on the fashionable instruments of the day, the lute and viol-da-gamba—must have had a very baneful influence. He was the foremost musical man of the time, and instructor to the children of King James the First; but, by changing his honest patronymic John Cooper into Giovanni Coperario, he cast dirt on the tomb of his father, as the Turks would say. What advantage could he expect to gain from such a paltry and ill-conceived disguise? It must have been palpable to everybody, and could only have resulted in the degradation and disparagement of English music and English musicians.

The pernicious example set by John Cooper in the reign of James the First, has had many followers, and we may ask “Cui bono?” The adoption of a foreign name may at first, perhaps, be regarded as a secret, and intended to remain so, but eventually the truth leaks out, and can then only be looked upon with sorrow or pity; the former, if the charge had been made, because the owner was ashamed of his fatherland; and the latter, if adopted from vanity. Another small item which perhaps contributes to a general result, is the too frequent adoption by composers and publishers of a foreign tongue for the titles of their instrumental pieces, which could equally well, or perhaps better, be described in plain English. A still more absurd custom of the present time is that of professional ladies, who, whilst in single-blessedness, bloom and are admired as Miss —, but immediately they become *annexed* to a husband and protector, suddenly burst forth as full-blown Madames, thrusting aside the good old-fashioned mother-tongued Mrs. Why is this?—great singers of days gone by were well content to wear their blushing honours as plain Mrs.: witness Mrs. Cibber, Mrs. Billington, Mrs. Salmon, Mrs. Dickens, Mrs. Knyvett, &c., indeed, at one time it was common to honour all lady-singers, married and unmarried, with the title of Mrs.—. Of course, more than one instance

will occur to the memories of all of us of some distinguished lady who, having allied herself to a foreigner, has appropriately and rightly assumed the title of Madame.

But surely the now almost universal habit we have pointed out of the adoption of the title Madame by English women is a thing to regret in the interests of English art, for in the majority of cases of the present day, the ladies have previously to their marriages obtained a foremost place in the estimation of the public by simple merit only, and we are quite sure they would have lost nothing had they elected to be called Mrs., as their English mothers and grand-mothers had before them. Of course, there are certain difficulties to be met, but none which ought to be pronounced insurmountable; it would hardly be fair to expect a lady who had become renowned as, say, Miss Smith, to wholly renounce that title on wedding with Mr. Robinson by calling herself Mrs. Robinson, as she would thereby probably lose the advantage of her old reputation, and have to create a new one; but why should she not at once boldly call herself Mrs. Smith, or Mrs. Smith-Robinson; perhaps Mrs. Robinson (late Miss Smith) would do for a time until the public became well advertised of the improved and altered condition of things; some fair lady may be able to suggest a better solution of the difficulty, we only plead for the use of the English prefix of Mrs., and the abandonment of the mis-use of the foreign one of Madame. This, to some, may seem a small matter, but straws occasionally indicate the direction of the wind, and we English people, who are very prone to cry out about the patronage of foreigners to the exclusion of native talent, should do all we can to let the public know that we value and honour our birthright. If native English artists apparently become anxious to de-nationalise themselves and to assume something of a foreign stamp, can we blame the outside public if they begin to imagine that a foreign name is essential in a candidate for musical honours? A writer in a daily contemporary has pointedly remarked, “From the surroundings of the court downwards, persons of foreign extraction, or imbued with foreign sympathies, enjoy an amount of influence in England which would be impossible in any other country, and is rapidly becoming intolerable in this, and our extraordinary habit of depreciating ourselves on every occasion plays into their hands.”

Many other aspects present themselves of the subjects we have merely touched upon, but it is difficult to discuss them at length without becoming personal. We therefore invite the earnest and kindly consideration of our readers to the few hints thrown out, and hope some good may result; fully believing with Shakespeare that “Nought shall make us rue, if England to itself do rest but true.”

W. H. CUMMINGS.

DID LOCKE WRITE VOCAL MUSIC FOR MACBETH?

STAGE history at the period of the Restoration is but imperfectly chronicled. We have to depend much upon Downes’s “Roscius Anglicanus,” and his information is sometimes vague, and not always reliable. For instance: he mentions Sir William Davenant’s version of Macbeth, with music by Matthew Locke, as having been brought out in 1672, a date which, upon the faith of this statement, has always been followed. But it is probably not the true one; or if it is the correct date of Davenant’s production, Locke’s music was written for an earlier version of the play, as I shall now endeavour to prove.

In a rare little volume, entitled "The Pleasant Companion; or, Lessons and Instructions for the Flageolet," by Thomas Greeting, 1680, there is a tune called "Macbeth," with the initials at the end, "M. L." those of Matthew Locke. The same tune occurs as "The Dance in the Play of Macbeth," in a volume entitled "Apollo's Banquet for the Treble Violin, set forth in New Theatre Tunes, Ayres, Corants, &c.," 1669. It is found again in a small volume called "Musick's Delight on the Cithren," 1666. Thus we find that Locke's music was composed at least *six years earlier* than the date assigned by Downes.

The three curious works here mentioned are upon my shelves. The first and third are written in tablature; the second is in the ordinary notation. I extract the tune from the latter volume, which is a remarkably interesting one, containing as it does so many "theatre tunes." Among them I may point out "Sir Martin Marall's Jigg," "The Jovial Crew," "The Mulberry Garden," "The Opera Tune by Mr. Lock," "The Witches' Dance" (query Macbeth?), "Mr. Lock's Tune," "Mr. Banister's Farewell," and "The Indian Queen."

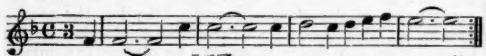
"THE DANCE IN THE PLAY OF 'MACBETH.'"



The question that now arises is, Did Locke compose music for an earlier version of this play, or is Downes wrong in his date? Again, what music did Locke write? Did he compose *vocal* music at all? It was not unfrequently the custom at this date for two or more composers to share the music of a particular play. Thus, in the "Tempest," as altered by Shadwell, in 1673, the vocal music was composed by Pelham Humphrey and John Banister, the instrumental, by Baptist Draghi, and the introductory and act music, by Matthew Locke. Some such arrangement as this may have been the case with regard to "Macbeth." At any rate, there is no evidence, except the statement of Downes, to show that Locke wrote any of the vocal music to "Macbeth;" and we have shown that he is wrong in one material part—the *true* date of that music which he attributes to this composer. As Locke *certainly* wrote the instrumental music for "Macbeth," the probability is that he did not write the vocal. Who composed the vocal music to Davenant's version of this play is still unknown, and it is a question only to be settled by some fortunate discovery.

Perhaps it will be interesting, as the book is before me, to give "The Witches' Dance," which, it may safely be concluded, formed part of Locke's instrumental music to "Macbeth."

"THE WITCHES' DANCE."



EDWARD F. RIMBAULT.

DR. SAMUEL SEBASTIAN WESLEY.

It is but two months since that we recorded the death of one of our most distinguished church-musicians, Dr. Gauntlett; and it is now our painful duty to announce that another certainly not less eminent worker in the same field of art has been taken away. Dr. Samuel Sebastian Wesley, the organist of Gloucester Cathedral, died somewhat suddenly at his residence, Palace-yard, Gloucester, on the 19th ult., at the age of sixty-six.

Dr. Wesley was the son of an even more celebrated composer than himself—Samuel Wesley, whose motetts, "In exitu Israel" and "Exultate Deo," are familiar to our concert-goers through their performance by Mr. Henry Leslie's choir, and deservedly rank as masterpieces. The subject of the present notice was born in London, in 1810. At the age of nine he was chosen chorister at the Chapel Royal, St. James's, and, when only seventeen years of age, in 1827, was appointed to his first post as organist at St. James's Church, Hampstead-road. He was subsequently organist at St. Giles's, Camberwell, and other churches in and near London, and in 1832, became organist at Hereford Cathedral. Thence he went to Exeter Cathedral in 1835, to Leeds parish church in 1842, to Winchester Cathedral in 1849, and to Gloucester in 1865; this last appointment he held till the time of his death.

As a performer on the organ Dr. Wesley had few equals. In his extempore playing he was especially great, combining fertility of invention with scientific combination in a way in which few could approach him. It is, however, upon his compositions for the Church that his fame will chiefly rest hereafter. He has published numerous Services, of which a Chant Service in F is perhaps the best known, while many of his anthems are stock pieces in our cathedrals. Among these may be named, "Ascribe unto the Lord" "Blessed be the God and Father," and (probably the most popular of all) "The wilderness and the solitary place." He also distinguished himself as a composer of hymn-tunes—his "Aurelia" in *Hymns Ancient and Modern*, is well known throughout the length and breadth of the land. Numerous admirable specimens of his workmanship may also be found in *The Hymnary* and other modern tune-books. His most important contribution to this department of music, however, is his "European Psalmist," which is well-known as one of the finest existing collections of psalmody. For the instrument on which he was so great a master he published but little.

Owing to his naturally retiring and sensitive temperament, Dr. Wesley was less generally appreciated than he deserved. He was a genuine artist who has left his mark upon music in this country, and the place which has become vacant by his decease will not easily be filled.

THE prospectus of Her Majesty's Opera, being unusually barren of promises, may nevertheless introduce a season unusually brilliant in results. A first appearance in England will be made by Mlle. Mila Rodani, who is cast for some of the principal

soprano parts; and a new tenor, Signor Stagno, is evidently intended to be made much of during the thirty nights over which the season will extend. There can be no doubt that M. Faure will be found a valuable acquisition to a company usually somewhat weak in baritones. The revival of Cherubini's "Medea," with Mdlle. Tietjens in the character of the heroine, is the only event of special interest announced; but the success of "Lohengrin" last season will no doubt justify the lessee in giving the disciples of Wagner many opportunities of again hearing this Opera. The 29th ult. is named in the prospectus as the opening night, the performances still being given in Drury Lane Theatre, pending the completion of what Mr. Mapleson insists upon calling the "Grand National Opera House," on the Thames embankment.

WE have often been struck with the incongruity of character in the compositions displayed in many of the music-shops of our metropolis, pianoforte works by accredited writers being placed in the same window with glaringly-illustrated comic songs. It appears, however, that this peculiarity is even more observable on the other side of the Atlantic, for in a recent advertisement of an American publisher we see "Our Patriot Flag," "God is love," and "Tommy make room for your Uncle." Perhaps where one house issues such varied vocal pieces as we have named, it would be well to divide the list into two parts, so that all may know precisely where to look for the class of song they require; for it certainly does appear strange to read in a catalogue of instrumental works, headed "New Music for February," Bach's Fantasia in C Minor, and the "Lightning Bug Galop."

MUCH has been said lately about musical degrees, and attention has been drawn to the questions submitted to those who desire to acquire these distinctive marks of honour. As a rule, the tests appear well suited to gauge the theoretical knowledge of the student; but may not a person have thoroughly mastered the subject upon which he invites examination without being able to answer the following queries, which we find in a recent paper prepared for candidates seeking the degree of Mus. Doc. ?—

"Describe briefly the contrivances in the human ear for receiving musical sounds.

"Write down one of the extant Greek melodies.

"Give examples from the works of Gounod of the following:—

- Delayed progression.
- Variation of a key as a means of intensifying expression.
- Use of the harp in orchestra.
- Imitation of natural sounds by instrumentation.

"Why can the song of birds be very seldom written down musically?"

"OBOY'S LONDON LETTER," which regularly appears in the *Music Trade Review*, continues to furnish the Americans with news as reliable as the announcement, upon which we recently commented, that the Dean and Chapter of Worcester had been compelled, "by the pressure of public opinion," to give their Cathedral for the Triennial Festival. In the number published on the 1st April (an appropriate date, by the way), "Oboy" informs his readers that Sir F. Gore Ouseley has "finished an oratorio, 'Hagar,'

which is to be performed at the Brixton Angeltown Institute." Seeing that this work, produced at the Hereford Festival of 1873, was most extensively criticised by the metropolitan and provincial journals; and that, in consequence of its success, it was given in the following year at the Crystal Palace, it seems almost incredible that it should be mentioned as a new oratorio, especially by one who dates his letter from London, and prides himself upon faithfully recording English musical events.

THE performance of Bach's Mass in B minor, under the direction of Mr. Otto Goldschmidt, occurs too late for notice in our present number; but at the rehearsal, which took place on the 24th ult., at St. James's Hall, not only the brightness and excessive accuracy of the chorus singing, but the care with which the work, in all its details, had been prepared, elicited the most enthusiastic marks of approbation from the listeners, amongst which were most of the eminent musicians now in the metropolis.

THE "Musical Bee," which took place at the Assembly Rooms, St. John's Wood, on the 10th ult., under the presidency of Mr. Brinley Richards, assisted by Messrs. Wallworth and Wingham, resulted in drawing forth more amateur talent than could have been fairly calculated upon. To criticise the endeavours of the various competitors would be an unnecessary task; but we may say that the pianoforte-playing, both of works known and unknown to the performers, and the sight-singing—especially of one gentleman, who read a song of Handel's with an accuracy and intelligence which surprised even the examiners—were of a very high order of merit. Mr. Stroud L. Cocks—to whom we are indebted for the idea of these meetings, and who doubtless selected the valuable musical prizes which were plentifully distributed—deserves every credit for so successfully carrying out a project which in time, must unquestionably have the effect of healthfully stimulating the taste for classical works amongst the general public.

CRYSTAL PALACE.

THE series of Saturday Concerts at the Crystal Palace is now concluded, the interest having been well sustained to the last. Taking up our record where we left it last month, we have first to notice the very fine performance at the concert of the 1st ult., of Raff's violoncello concerto, by Signor Piatti. Joachim Raff, one of the most prolific of living composers, is gradually obtaining in this country the recognition which he has long since received in Germany. Three of his symphonies have already been heard here, and a fourth (No. 2, in C major) is among the promises for this season at the Philharmonic Concerts. His concerto for the violoncello is, like many of his other works, remarkable for cleverness of construction rather than for decided originality of invention. It is, however, so melodious, and so admirably written both for solo instrument and orchestra, that with such a rendering as it received from Signor Piatti, its success could not be other than certain. At the same concert an overture entitled "Les Muses," the last composition, we believe of the recently deceased Alfred Holmes, was brought forward for the first time, but without producing any great impression.

A very excellent performance of Beethoven's "Mount of Olives," the solo parts being given by Madame Osgood, Mr. W. H. Cummings, and Signor Foli, occupied the greater part of the afternoon on the 8th; but the special novelty of this concert was the first production at the Crystal Palace, of Spohr's Concerto for clarinet in C minor,

Op. 26. Though hardly one of its composer's greatest works, the Concerto is full of graceful melody. The solo part, which is very showy, and, in some passages of great difficulty, was played to absolute perfection by Mr. G. A. Clinton, whose tone, execution, and phrasing were alike above reproach. Mr. Clinton is certainly one of our finest clarinetists, and we shall hope to hear him on some future occasion. At the same concert a quartett-movement for strings, by Schubert, was given, according to the modern most objectionable fashion, by all the strings of the orchestra. The performance was admirable; nevertheless the result was a mere caricature of the composer's intentions.

The concert of the 15th, as regards its programme, one of the most interesting of the season, was unfortunately one of the least successful as regards the performance. The specialty of the afternoon was Brahms's Cantata "Rinaldo," for tenor solo, male-voice chorus, and orchestra. Owing to the concert taking place at Easter-time, a large number of the chorus were absent, not only from the performance, but from the final rehearsal; and as the music is very difficult, it was not only necessary to omit the concluding chorus altogether, but the rest of the work was, as far as its choral portions were concerned, very ineffectively given. On the other hand, the tenor solo part was splendidly sung by Mr. Edward Lloyd, and the semi-choruses were given to perfection by the London Vocal Union, under the direction of Mr. F. Walker. The Cantata itself is one of Brahms's noblest and maturest works; but those who heard it on this occasion for the first time would form but an imperfect idea of its beauty. Mendelssohn's Cantata "To the Sons of Art," was given at the same concert, and the opening number was Schumann's Festival Overture, Op. 123. This clever work is founded on the old "Rhein-wein-lied," which is sung by the chorus at the end of the overture: nearly the whole of the subjects are taken from various portions of the melody.

The concert last noticed concluded the regular winter series, but on the following Saturday (the 22nd) Mr. Manns's benefit concert took place. On such occasions the esteemed conductor usually presents a very attractive programme, and the present was no exception. In addition to Mendelssohn's "Italian" symphony, and the last two movements of Chopin's concerto in F minor, which were most admirably played by Miss Anna Mehlig, the instrumental portion of the concert comprised three works, which were novelties at Sydenham. The first of these was the late Sir Sterndale Bennett's orchestral prelude to the music of Sophocles' "Ajax," which was first produced at one of the Philharmonic Concerts in 1872. Two romances by Schumann, for oboe and piano, were charmingly given by M. Dubrucq, one of the first living oboe-players, and Mr. Franklin Taylor. The third novelty was interesting, from the fact of its being a small unpublished work by Mendelssohn. It is a little duet for harp and piano, entitled "The Evening Bell," written in 1829, during his first visit to this country, for his friend Mr. Thomas Attwood, by the kindness of whose son, the Rev. George Attwood, a copy was furnished to the Crystal Palace. It is an unpretending little trifle, of no special musical interest, and was excellently rendered by Messrs. E. Lockwood and Franklin Taylor. Among the vocal music should be mentioned two new and graceful songs, "Zuleika," and "Little Birdie," from the pen of Mr. Manns, both of which (the former sung by Mr. E. Lloyd and the latter by Madame Patey) were very successful.

The season of concerts now concluded has been no less rich in novelty than its predecessors, forty-five works, of more or less importance, having been brought forward for the first time. Of these, twelve were by English composers. Though the performances of the chorus have too frequently left much to desire, Mr. Manns cannot be too warmly complimented on the splendid playing of his orchestra, which has fully maintained its reputation as the finest in this country, and probably also as the equal of the best continental orchestras.

ALEXANDRA PALACE.

By his revival of Handel's "Esther" before Christmas, Mr. Weist Hill conferred a benefit upon the musical public; and had he done nothing more during his first season of office at the Alexandra Palace, he would still have earned the gratitude of musicians. He has, however, increased their obligations by the production, on the 1st ult., of "Susanna," one of Handel's works which is even less known than "Esther." This oratorio was announced as performed on this occasion for the first time during the present century, and there is no reason to doubt the correctness of the statement. The song "If guiltless blood be your intent," and the chorus "Righteous Heaven" have been given at one of the Handel Festivals at the Crystal Palace; but with the exception of these two numbers, we do not remember to have heard a single note of the music in public.

"Susanna" was composed in the year 1748, very shortly after "Solomon," and a more striking contrast than that exhibited by these two works can hardly be conceived. The traces of Handel's peculiar style are equally visible in both oratorios, but they show us entirely different phases of his genius. In "Solomon," as our readers are doubtless aware, the chief interest centres (as in most of Handel's oratorios) in the choruses: the songs, with two or three exceptions, are of secondary interest. "Susanna," on the other hand, belongs to a small group (including also "Hercules" and "Alexander Balus"), in which the reverse is the case; the choral portion of the work is comparatively unimportant, while the solos are of especial value. There are in all but nine choruses in the present work, and of these only "How long, O Lord," "Righteous Heaven," and the introduction of "O Joachim!" can be said to be in Handel's grandest style. The songs, on the contrary, are throughout the work remarkable, not only for their intrinsic musical beauty, but for their dramatic truth of expression, being worthy of comparison in this respect even with those of "Samson."

The subject of the oratorio is certainly not an attractive one, nor is it rendered more so by its treatment. In its original form the libretto is not only one of the worst specimens of doggerel which Handel ever set to music, but it is also in many places so coarse in its expressions that one wonders how respectable ladies a century ago could sit it out. In the octavo edition, however, which was used at the Alexandra Palace on this occasion, sundry judicious alterations of the text were made (as has occasionally been found desirable in some of the other oratorios—e.g. "Solomon" and "Theodora"); and thus the offensiveness was reduced within the smallest possible limits. It is probable that the audience did not trouble themselves much about the words at all, in the presence of music of so much beauty and power as the whole scene between *Susanna* and the two Elders in the second part of the oratorio. Handel has written nothing more charming, more seductive in its beauty, than the song of the First Elder "Blooming as the face of spring" to which the air of the Second Elder, "The torrent that sweeps in its course" is in such admirable contrast, while the succeeding trio, "Away, away, ye tempt me both in vain," is one of the finest pieces of dramatic characterization to be found in the whole of its composer's works. Among other fine solo numbers of the oratorio may be named the songs "Clouds o'ertake the brightest day," and "Kneeling at the throne of glory," "Ye verdant hills," and "The oak that for a thousand years," in the first part, and at least an equal number in the second and third, the mere enumeration of which would be of little interest to those who do not know the music, while it would be unnecessary to those who do. By virtue of its solos, "Susanna" must take a high rank among its composer's oratorios.

The performance of the whole work was a most admirable one. The part of *Susanna* was excellently sung by Miss Anna Williams, that of her husband, *Joachim*, by Miss Julia Elton, and those of the two Elders by Mr. W. Shakespeare and Signor Poli, while Miss Marie Arthur and Mr. C. Tinney sustained the subordinate soprano and bass parts. The chorus-singing was extremely good throughout, a fact

which is the more creditable both to singers and conductor, as the music was not only unfamiliar but decidedly more difficult than in most of Handel's oratorios. The organ was ably played by Mr. F. Archer, who accompanied all the recitatives with great taste. We congratulate Mr. Hill on returning to this legitimate method in place of the traditional scraping of the violoncello. The additional accompaniments to the work, by Mr. J. Halberstadt, were both effective and discreet—more so, in our opinion, than those which he had previously written for "Esther," in which the brass was in places obtrusive. The revival was so completely successful that we trust "Susanna" will be repeated at an early date.

ROYAL ITALIAN OPERA.

THE season at this establishment has been progressing during the past month in that quiet, uneventful manner, which, although offering no attraction to the music-loving public, seems sufficiently satisfactory to those who "go to the Opera," as they fulfil other fashionable duties. Mdle. Albani, Mdle. Thalberg, and Mdle. Marimon have been warmly received, the first-named lady returning to us much improved, both in vocal and histrionic power. The *débutante*, Mdle. Rosavella, has timidity and inexperience to overcome before she can take a firm hold of the audience. The part she chose for her first appearance—*Violetta*, in "La Traviata"—gave her frequent opportunities of proving that she has a voice of extensive compass, the scena "Ah fors e lui," in spite of its difficulty, being the great success of the evening, but her manner is somewhat constrained at present. Signor Carpi, who appeared last season in the character of *Lohengrin*, is gradually advancing in public estimation; and Signor Bolis created such a favourable impression as *Edgar*, in "Lucia," that we are inclined to expect much from him during the season. The first incident of any interest to musicians will be the production of Wagner's "Tannhäuser," which is announced for the 6th inst.

PHILHARMONIC SOCIETY.

PRESUMING that a funeral service is a legitimate composition to place before a Philharmonic audience at St. James's Hall, we may congratulate the Society upon the second presentation of Brahms's "Requiem," which was given on the 6th ult., and applauded with a vehemence most complimentary to everybody concerned in its execution, however such audible expression of satisfaction might shock the sensitive nature of those who felt the religious purport of the work. The originality displayed in this "Requiem" prevents anything like comparison with those masterpieces which have been bequeathed to us by the great composers who have passed away; it must be judged only as the earnest outpouring of an artist who feels the importance of his mission and dares to think for himself. Many of the movements are masterly specimens of constructive power; and the orchestral colouring, although in parts somewhat overlaid, is generally in excellent tone with the subject of the text. The baritone solo, with chorus, "Lord, make me to know the measure of my days," may be cited as one of the most impressive numbers of the work; and the choral pieces are written with due regard to the solemnity of the words, and a careful avoidance of mere display. The fault so observable in modern German music, of over elaboration, is less apparent in this than in many other of the works of this composer; and, save where restlessness of tonality induces restlessness with the listeners, we have but little fault to find with the modulations so frequently occurring throughout the work. In the solos, Mrs. Osgood and Mr. Wadmore were exceedingly effective, the lady's rendering of the somewhat difficult music allotted to her evidencing the result of careful and intelligent study. Another important feature in the programme of the evening was the fine performance of Spohr's violin Concerto in E minor, by Herr Joachim; and when we add that the purely orchestral works were Beethoven's Symphony in D (No. 2), and Mendelssohn's Overture,

"Ruy Blas," it will be seen that the concert was in every respect of the highest interest. Mr. Cusins, who conducted as usual, deserves every credit for the excellent manner in which he directed Brahms's "Requiem."

ROYAL ACADEMY OF MUSIC.

Six scholarships have been competed for at this Institution during the past month. The first was the Lady Goldsmid Scholarship, consisting of two years' free education in the Royal Academy of Music, for female pianists between the ages of 14 and 21 years. It was presented to the country by the lady whose name it bears. The examiners were:—Sir Julius Benedict, Messrs. F. R. Cox, M. Garcia, F. B. Jewson, Brinley Richards, Harold Thomas, and the Principal. There were 43 candidates, and the scholarship was awarded to Miss Ethel Gould. Highly commended: Miss Margaret Bucknall. Commended: Miss Edith Brand, Miss Borton, Miss Burnett, Miss Gilbert, Miss Goldsbro', Miss Heathcote, Miss Percival, Miss Thurgood, Miss White. The second was the Sterndale Bennett Scholarship, founded by subscription as a testimonial to the late Sir Sterndale Bennett, Principal of the Royal Academy of Music from 1866 to 1875, and open for competition to British-born subjects biennially in any branch of music to male candidates between the ages of 16 and 21 years. The Examiners were Sir Julius Benedict, Messrs. F. R. Cox, F. B. Jewson, H. C. Lunn, Walter Macfarren, A. Randegger, and the Principal. There were nine candidates, two of whom, not having passed the preliminary literary examination, were excluded from the competition; and the scholarship was awarded to Mr. Tom Silver. The third was the Sir Francis Goldsmid Scholarship, two years' free education in the Royal Academy of Music, for female pianists between the ages of 12 and 16 years, who show the greatest promise of artistic excellence. The scholarship was awarded to Miss Clara Cooper. Highly commended: Miss Kate Robinson. Commended: Miss M. Hann, Miss Ehrenberg, Miss Ducat, Miss Gibson, Miss Shapley, Miss Silberberg. There were thirty-five candidates. The fourth was the Parepa-Rosa Scholarship, instituted by Mr. Carl Rosa, in memory of his late wife. This consists of two years' free musical education in the Royal Academy of Music, to be contended for by British-born female vocalists, not having been students at the Academy, between the ages of 18 and 22 years. The examiners were Messrs. F. R. Cox, E. Fiori, M. Garcia, A. Randegger, P. Sainton, Walter Macfarren, T. A. Wallworth, and the Principal. There were 22 candidates, and the scholarship was awarded to Miss Clara Samuelli. Highly commended: Miss Ida Patterson and Miss Ethel Winthrop. The fifth and sixth were the Professors' Scholarships, founded by the professors and their friends, for the advancement of orchestral studies; two years' free musical education in the Royal Academy of Music for the best player on the violin, and the best player on any other orchestral instrument. The examiners were Messrs. F. R. Cox, M. Garcia, H. C. Lunn, Walter Macfarren, A. Randegger, Brinley Richards, P. Sainton, and the Principal. There were eight candidates, and the results were as follows: for the violin, Miss Julia de Nolte. Highly commended: Miss Ada Brand. For the double bass, Mr. Alfred Harper.

We learn, from the report of the General Committee of the Birmingham Triennial Musical Festival, that the following will be the main features of the proposed programme for the Festival of August next:—Tuesday morning, "Elijah" (Mendelssohn); Tuesday evening, Cantata, "The Corsair" (Cowen), and miscellaneous second part; Wednesday morning, new Oratorio, "The Resurrection" (Macfarren); Wednesday evening, new sacred Cantata, "Zion" (Gade), and miscellaneous second part; Thursday morning, "The Messiah" (Handel); Thursday evening, Cantata, "The Crusaders" (Gade), and miscellaneous second part; Friday morning, "The Last Judgment" (Spohr); "Last

Supper" (Wagner), and Mass, No. 1, in C (Beethoven); Friday evening, "St. Paul" (Mendelssohn). The chief novelty of the Festival will be the Oratorio of Mr. Macfarren, in which the principal solos will be sung by Mr. Santley. The Danish composer, Niels Gade, will be represented by a new sacred Cantata, and by a secular Cantata, "The Crusaders." Mr. F. H. Cowen's new Cantata, "The Corsair," is based on Byron's poem; and Richard Wagner's sacred Cantata, "The Last Supper," is described as a grand composition for voices and orchestra. Engagements with most of the principal singers have already been concluded; the choral rehearsals are proceeding with regularity, and the band is now in process of organisation.

At the second and third of Mr. Willem Coenen's "Chamber Concerts of Modern Music," the selection of works was extremely interesting. Brahms's Quartett, for strings, in C minor, produced at the second concert, will assuredly assert its right to be again and again heard at performances devoted to chamber compositions, for we are satisfied that increased familiarity with its many beauties will render it a favourite both with audiences and executants. The "Adagio" is a charming movement, and its popular character of course ensured it a warmer welcome than was accorded to the rest of the composition, the elaborate nature of which could not be appreciated by the most attentive listener at a single hearing. Schumann's Trio for pianoforte, viola, and clarinet, in which the concert-giver was ably supported by Messrs. Zerbini and Lazarus, produced a marked effect, the melodious third movement displaying Mr. Lazarus's exquisite tone and power of expression to the greatest advantage. Mr. A. C. Mackenzie's quartett—played at these concerts, and commented upon by us last season—was well received, the brilliancy and certainty of touch exhibited by Mr. Coenen in the difficult pianoforte part being the theme of universal admiration. One of the most interesting features in the programme of the third and final concert, on the 13th ult., was Raff's Sonata in D major, for pianoforte and violoncello, rendered to perfection by Messrs. Coenen and Daubert. The second movement, marked "Vivace," is a perfect gem, and fairly took the audience by surprise, the two artists so thoroughly sympathising with each other throughout as to cause a murmur of satisfaction at the conclusion, which, to the credit of the executants, was not seized upon as an encore. Schumann's string quartett in A major (Op. 41, No. 3), and Gernsheim's pianoforte quartett in C minor (Op. 20), were also important items in the programme, and were received with the warmest marks of approbation. Mr. Coenen, with the modesty of a true artist, has but rarely put himself forward alone at these concerts, but on this occasion he performed a solo of his own composition, "Caprice Serenade," with a delicacy of touch and brilliancy of finger which made us long to hear more of his playing. The refined and melodious subject upon which this little sketch is based—alternately sung with the right and left hand, and surrounded by the most graceful passages of ornament—will recommend it to all who cultivate the highest order of drawing-room music; for should those who attempt it not be gifted with the composer's executive powers, even moderately played, we are satisfied that the piece would make its way. Before closing our notice, we must not forget to make special mention of Mr. Wiener's violin solos, which elicited the most enthusiastic applause, and also to award a word of praise for the vocal pieces contributed at the second concert by Miss Sophie Ferrari, and at the third by Miss Wilhelmina Gips.

THE St. George's Glee Union's usual monthly concert, given on the 7th ult., was entirely sacred, the first part being devoted to a selection from Haydn's "Creation," the solos of which were sung by Miss Goldsmith and Messrs. J. Jekyll and Conrad King, the first of whom gained great applause by her excellent rendering of "With verdure clad." The choruses were tolerably well sung by the choir, "The heavens are telling," being especially worthy of mention. The accompaniments were excellently played by Miss Secretan and Mr. Geo. F. Smith, R.A.M. Mr. Garside conducted with his accustomed ability. The second part was miscellaneous, and included several vocal

pieces, in which Misses Bessie Spear, White, and Goldsmith, Messrs. A. Wilkinson, Jekyll, Coles, and Tom Ellis took part with much success, the duet, "Quis est homo," from Rossini's "Stabat Mater," by Miss Goldsmith and Miss Bessie Spear, being one of the best performances of the evening. The second part was conducted by Mr. Joseph Monday.

WE extract the following remarks from the "Scottish Guardian," of the 1st ult.:—"A very enjoyable Organ Recital was given in the University Music Classroom on 30th March, by Professor Oakeley. The emphatic applause of the student part of the audience was doubtless meant as a 'counterblast' to Professor Blackie's newspaper attack on the University concert. Our versatile Professor of Greek, on his return from that concert, penned a letter to the *Scotsman* finding grievous fault with the programme, of which, in his opinion, the 'national music' of Scotland ought to have formed the main element. Out of this letter grew a correspondence, which has day by day filled a large space in the leading Edinburgh journal, and in the course of which the Professor returned to the charge to denounce in unmeasured terms the teaching in our schools of any other music than that of Scotland. The Professor of Greek is but one out of many Scotsmen who are capable of having their patriotic emotions touched by a Scotch song, but are so incapable of entering into music in any higher form that they will sit with weariness or even disgust through the performance of the finest symphony ever composed. Such persons ought assuredly not to pretend to a pleasure in music which they do not feel; but neither ought they to fling words like 'false culture,' 'snobbery,' and 'flunkysim' at the heads of those whom superior susceptibility or higher training has enabled to enjoy the great masterpieces of musical art. As an instance of the competency of the letter-writers who have followed in the Professor's wake to discuss musical questions, one of them considers that the symphony 'is to be recommended chiefly as a vigorous exercise of the throat, but cannot be called music in the highest sense of the term.' Another likens a Scotch air to 'the carol of the lark,' any of Schubert's lyrics being by comparison but 'the chattering of a magpie.' Nowhere but in Scotland could the correspondence columns of an influential newspaper be filled for weeks with a discussion whether or not national melody is the highest existing form of musical art. Let us hope that the efforts of Professor Oakeley to lead the young generation to an acquaintance with and love of the divine art may materially aid in wiping away the reproach of Scotland, that she is the only country in Christendom which, until very recently, had not advanced beyond the merest rudiments of music, and has never produced a musical composer."

THE Aldermanbury Musical Society gave a concert under the patronage of Mr. Alderman and Sheriff Knight at the Foresters' Hall, Wilderness-row, on Monday, the 3rd ult. The artists were Miss Marian Stringer, Miss Florence Talbot, Miss Louie Wood, and Mr. S. Crome. "The God of Israel," "To Thee, great Lord," "Bridal Chorus" (Rose Maiden), and "O hush thee, my babe," were excellently sung by the choir. Miss Stringer was highly effective in "With verdure clad," "The beating of my own heart," &c. Miss Talbot and Miss Wood also deserve favourable mention. Mr. Crome was heard to great advantage in "Now heaven in fullest glory shone," and "Twenty years." Pianoforte solos were also contributed by Mr. Fred. H. Cosens and Mr. J. Green, R.A.M. The concert was conducted by Mr. Geo. Shinn.

AN excellent concert took place at the Birkbeck Institution on the 12th ult., under the direction of Mr. Stedman, when he was assisted by Miss Annie Sinclair, Miss Marie Duval, Miss Dones, Miss Lizzie Turner, Mr. George Fox, Mr. Richard Blagrove, and Mr. Henry Parker, all of whom were successful in their rendering of the respective pieces allotted to them. Among the novelties introduced were a new ballad, "Dover Bay," by F. R. Statham, sung by Mr. George Fox, and a "Valse de Concert," composed and performed by Mr. Henry Parker, both of which were well received.

A SPECIAL SERVICE was held on Thursday evening in Passion week, at Holy Trinity, Haverstock Hill, when Dr. Stainer's setting of the "Miserere mei Deus," and Handel's "St. John Passion" were sung by a choir numbering one hundred voices, assisted by a band. The solo parts were rendered by Masters Connor and Potter, Messrs. Goodwin and Speer, of the choir of St. Botolph's, Aldersgate, and Mr. Herbert Wilson, of All Saints', Margaret Street. Mr. J. J. Stephens, organist of St. John, Clapham Rise, presided at the organ, Mr. T. A. Blake, organist of St. James, Croydon, at the pianoforte (kindly lent by J. Broadwood and Sons), and Mr. J. R. Murray, organist of St. Botolph, Aldersgate, and Holy Trinity, Haverstock Hill, conducted.

ON Wednesday evening, the 5th ult., Mr. Ferdinand Praeger delivered a lecture entitled "An Hour's Musical Gossip," at the Society for the Encouragement of the Fine Arts. The lecturer commenced by saying that the stiff orthodoxy of most musical professors of the present day—their incessant hunting after consecutive fifths and eighths—reminded him very much of the master singers of the 15th and 16th centuries. He then proceeded to explain the origin and peculiar rhythm of most dances, and described the characteristics of the national dances of various countries. He also explained most clearly the origin of, and accounted for the peculiarities of all pastoral music. The lecturer thought it a pity that the art of composition was not more taught amongst the young, as it would tend greatly to increase *originality* if they were taught to express their own thoughts and feelings rather than to imitate those of others. In illustration of the lecture, Mr. Michael Dwyer sang two songs from Wagner's "Lohengrin," and two manuscript songs by Mr. Praeger, which were deservedly applauded.

THE Organ Recital at the Bow and Bromley Institute, by Mr. C. J. Frost, on the 8th ult., was extremely good, the performer showing much manipulative skill and a thorough knowledge of the highest school of pedalling, which qualities were especially exhibited in his playing of Bach's fugue in B minor. Batiste's "Elevation" in F major, with its effective variations, gave great satisfaction, as also did an "Allegro, un poco maestoso," by B. Tours. An "Adagio," by E. Silas (in D major), was very attractively rendered; and a charming melody by H. Smart (in G major) also received full justice. The performer gave two specimens of his own composition, announced in the programme as being in course of publication with others by the same author. These were well performed and warmly applauded. The vocal illustrations were successfully sung by Miss Harries, R.A.M., who was encored in two of her songs. Dr. W. Spark was the organist at the Recital on the 22nd ult.

The concluding Concert of the season of the Bow and Bromley Institute took place on the 24th ult., under the conductorship of Mr. W. G. McNaught, the energetic and painstaking trainer of the Tonic Sol-fa Choirs, whose prize choir of certificated singers sang the choruses and part-songs in a very effective manner, especially the choruses from Purcell's "Macbeth" music, and the same composer's "Come if you dare" (solo by Mr. Stedman). Miss Lizzie Evans, who has a telling voice, Mr. Stedman in the "Pilgrim of Love," and Mr. Wharton in "Honour and Arms," secured the warm appreciation of a large audience. A selected number of the Crystal Palace Band, under the superintendence of Mr. George Webb, played most of the accompaniments, and also gave the gavotte "Louis XIII.," and two Overtures, in good style. Mr. Alfred Carder took his usual duties at the organ and pianoforte with his accustomed skill. The Committee of this Institution, with their obliging Secretary, Mr. William Foster, have earned the thanks of all musical people for their continued efforts for the advancement of the love of good music in their district by means of the Monday Evening Concerts and Saturday Organ Recitals.

WE are informed that at the concert in aid of the Cheesemongers' Benevolent Institution, (held on the 19th ult. at the Royal Albert Hall), one thousand guineas, at least, was realised, and that this sum will be forthwith handed over to the Institution.

THE Passiontide and Easter services at St. Stephen's, Lewisham, have been marked by some special features. On Thursday evening, in Passion week, Mendelssohn's "Christus" was performed with excellent effect. On Good Friday evening a special service was held, which included a short selection from the "Messiah," and the solo and chorus "With Jesus I will watch and pray," from Bach's "St. Matthew Passion," solo by Mr. G. F. Carter, of Westminster Abbey. The Rev. Canon Gregory preached. On Easter Sunday morning the English version of Gounod's "Messe Solennelle" was sung. The above were given with instrumental accompaniments, and were under the direction of Mr. C. Warwick Jordan, Mus. Bac., Oxon.

MISS AMY STEWART (a pupil of Herr Sauerbrey), gave a pianoforte recital, at Langham Hall, on the 5th ult., when she played with much success selections from Chopin, Schubert, Beethoven, Schumann, and Heller, and two compositions by Herr Sauerbrey. Madame Sauerbrey sang Schubert's Serenade and Mozart's "Voi che sapete." The room was well filled.

At the sixth trial of new compositions by the "Musical Artists' Society," held at the Royal Academy of Music on the 1st ult., amongst the many interesting works given may be mentioned a trio in D, for pianoforte, violin, and violoncello, by Mr. F. E. Gladstone; a romance, for pianoforte and violoncello, by Mr. E. H. Thorne; Ferdinand Hiller's "Suite Moderne" (excellently played on the pianoforte by Mr. George Wheeldon), and two pianoforte solos by Mr. J. B. Calkin, effectively rendered by the composer. Two well-written songs by Mrs. O'Leary-Vinning—the first sung by Miss Marion Severn, and the second by Miss A. Butterworth—elicited warm applause. Mr. Arthur O'Leary and Mr. Eaton Fanning presided at the pianoforte.

A SACRED Concert was given by Miss Marian Pocklington, at Wellington Hall, Barnsbury, on the evening of Good Friday, when she was assisted by Misses A. Barnett and Elmore, and Messrs. H. Horscroft, J. Hayden, and P. Locton King. A varied programme was well rendered, several pieces being re-demanded.

At the Alexandra Palace Symphony Competition, the first prize has been awarded to Francis Davenport, and the second to C. Villiers Stanford. Judges: Professor George Alexander Macfarren, Mus. Doc., Cantab., and Professor Joseph Joachim. There were 38 Symphonies submitted.

MR. WILLIAM GOODWIN, whose death occurred on the 1st ult., was a man whose honourable career had earned for him the respect and esteem of the many musicians, both professional and amateur, with whom, during the last fifty years, he had been associated. He was well known as an excellent musician—although in his professional capacity as copyist and librarian, such exceptional acquirements were but rarely called forth—and at the approaching Festivals his loss will be severely felt by the numerous artists who had learned to value his uniform kindness of manner and punctuality in business.

THE singers of the Societies "Verein" and "Sangerkranz" performed before the Queen during her stay at Coburg.

A CORRESPONDENT asks us whether the "Pianograph," a machine for registering upon prepared paper any notes played on the pianoforte, is still in existence; and, if so, where it is to be procured. Can any of our readers supply the desired information?

REVIEWS.

NOVELLO, EWER AND CO.

Te Deum laudamus. Composed by Joseph Haydn. Vocal Score.

It would be difficult to find two works by one composer more strongly contrasted than the *Passion* recently noticed and the present *Te Deum*; and yet both works are equally characteristic of their author. In the *Passion* we saw the graver and more serious—let us add the more

Words by M. DEIGH.

PART-SONG.

Music by CRO PINSENT.

London: NOVELLO, EWER & CO., 1, Berners St. (W.), and 80, 81, Queen St., Cheapside. New York: J. L. PETERS, 843, Broadway.

Moderato cantabile.

TREBLE.

1. Tell me, Flo - ra, tell me tru - ly, Why this
2. Tell me, when soft ze-phyrs play - ing, Spor-tive

ALTO.

1. Tell me, Flo - ra, tell me tru - ly, Why this
2. Tell me, when soft ze-phyrs play - ing, Spor-tive

TENOR.
(Sopr. lower).

1. Tell me, Flo - ra, tell me tru - ly, Why this
2. Tell me, when soft ze-phyrs play - ing, Spor-tive

BASS.

1. Tell me, Flo - ra, tell me tru - ly, Why this
2. Tell me, when soft ze - phyr's play - ing, Spor-tive

Moderato cantabile.

PIANO.
♩ = 120.

heart no more is free, . . . Why my thoughts are
thro' the lea - fy dell, . . . Why they sound like

heart no more is free, . . . Why my thoughts are
thro' the lea - fy dell, . . . Why they sound like

heart no more is free, . . . Why my thoughts are
thro' the lea - fy dell, . . . Why they sound like

heart no more is free, . . . Why my thoughts are
thro' the lea - fy dell, . . . Why they sound like

so . . un - ru - ly, Why . . they on - ly turn to
 voi - ces say - ing, Flo - ra scarce on earth should

so . . un - ru - ly, Why they on - ly turn to
 voi - ces say - ing, Flo - ra scarce on earth should

so un - ru - ly, Why . . they on - ly turn to
 voi - ces say - ing, Flo - ra scarce on earth should

so . . un - ru - ly, Why they on - ly turn to
 voi - ces say - ing, Flo - ra scarce on earth should

pp e legato.
 thee? If a stu - dious mood comes o'er me,
 dwell? Why, when o'er the wa - ters steal - ing,

pp e legato.
 thee? If a stu - dious mood comes o'er me,
 dwell? Why, when o'er the wa - ters steal - ing,

pp e legato.
 thee? If a stu - dious mood comes o'er me,
 dwell? Why, when o'er the wa - ters steal - ing,

pp e stacc.
 thee? If a stu - dious mood comes o'er me,
 dwell? Why, when o'er the wa - ters steal - ing,

pp e legato.
pp e stacc.

mf And to read - ing I . . in - cline, Tell me why I
Vil - lage bells' sweet mea - sures come, This the bur - den

mf And to read - ing I . . in - cline, Tell me why I
Vil - lage bells' sweet mea - sures come, This the bur - den

mf And to read - ing I in - cline, Tell me why I
Vil - lage bells' sweet mea - sures come, This the bur - den

mf And to read - ing I in - cline, Tell me why I
Vil - lage bells' sweet mea - sures come, This the bur - den

mf And to read - ing I in - cline, Tell me why I
Vil - lage bells' sweet mea - sures come, This the bur - den

mf see be - fore me Flo - ra's name in ev - 'ry line? . .
of their peal - ing, Flo - ra, hast - en to thine home. . . *rall.*

mf see be - fore me Flo - ra's name in ev - 'ry line?
of their peal - ing, Flo - ra, hast - en to thine home. . . *rall.*

mf see be - fore me Flo - ra's name in ev - 'ry line? . .
of their peal - ing, Flo - ra, hast - en to thine home. . . *rall.*

mf see be - fore me Flo - ra's name in ev - 'ry line? . .
of their peal - ing, Flo - ra, hast - en to thine home. . . *rall.*

mf see be - fore me Flo - ra's name in ev - 'ry line? . .
of their peal - ing, Flo - ra, hast - en to thine home. . . *rall.*

a tempo. *cres.*

Tell me, Flo-ra, tell.. me tru-ly, Why.. my thoughts but
 Tell me, Flo-ra, tell.. me tru-ly, Why.. this heart no

a tempo. *cres.*

Tell me, Flo-ra, tell.. me tru-ly, Why my thoughts but
 Tell me, Flo-ra, tell.. me tru-ly, Why this heart no

a tempo. *cres.*

Tell me, Flo-ra, tell me tru-ly, Why.. my thoughts but
 Tell me, Flo-ra, tell me tru-ly, Why.. this heart no

a tempo. *cres.*

Tell me, Flo-ra, tell.. me tru-ly, Why my thoughts but
 Tell me, Flo-ra, tell.. me tru-ly, Why this heart no

a tempo. *cres.*

Tell me, Flo-ra, tell.. me tru-ly, Why my thoughts but
 Tell me, Flo-ra, tell.. me tru-ly, Why this heart no

p *cres.* *p*

ritenuto. *dim.* *rall.*

turn to thee? .. Why my thoughts but turn to thee?
 more is free? Why this heart no more is free?

rall.

turn to thee? Why my thoughts but turn to thee?
 more is free? Why this heart no more is free?

rall.

turn to thee? Why my thoughts but turn to thee?
 more is free? Why this heart no more is free?

rall.

turn to thee? Why my thoughts but turn to thee?
 more is free? Why this heart no more is free?

ritenuto. *dim.* *rall.*

turn to thee? Why my thoughts but turn to thee?
 more is free? Why this heart no more is free?

f *p*

unusual—phase of Haydn's genius; here we have the cheerful genial writer, whose sacred music is the reflection of his own kindly and happy nature, and of whom it is recorded that he once said that the thought of the Divine goodness inspired him with such joy that he believed he should even set a *Miserere* to lively music.

The present work is in three movements which follow one another without a pause. After a symphony of eight bars, the chorus enters in unison, but with full harmony in the orchestra, with a subject apparently founded upon the eighth Gregorian tone. At the words "All the earth doth worship Thee" the chorus break into harmony with a florid accompaniment for the violins, such as may be found in the masses Haydn wrote for Prince Esterhazy. From this point the music flows along in one stream of melody, the only objection to which is that (as is often the case with our composer) it is certainly rather light in style for sacred music, up to the words "We believe that Thou shalt come to be our Judge." We abstain from attempting any detailed description of the music, simply because such description would be at best very imperfectly intelligible without the aid of musical quotations. It will suffice to say that the interest never flags, and that whatever may be thought as to its suitability for church purposes, there will hardly be two opinions as to its being equally pleasing to sing and to listen to. At the words "We therefore pray Thee, help Thy servants," the key changes from C major to C minor (*Adagio*). This more solemn vein of thought, however, is of very short duration—only ten bars; and at the very next verse of the hymn, "Make them to be numbered with Thy saints," Haydn is back again in the major (*Tempo Primo*), and as lively as ever. At the "Vouchsafe, O Lord," a rather long transition into the relative minor occurs, and the style of the music becomes somewhat more devotional. The concluding verse, "O Lord in Thee have I trusted," is treated fugally. No one was ever happier than Haydn in his contrapuntal writing, and the present specimen—a fugue on two subjects—may compare with the best examples to be found in his masses. Toward the end of the movement the strict style is abandoned, and a somewhat extended *coda* is introduced, an important feature of which is the new subject in the bass (pp. 27, 28 of the present edition), in which, at the words "Let me never be confounded," the voice falls through the interval of a diminished seventh from A \flat to B \flat .

Though it cannot be said that the re-publication of the present work will add anything to Haydn's renown, it is none the less a welcome addition to the octavo series; and from its extremely pleasing character, and only moderate difficulty, will be likely to prove very acceptable to choral Societies in search of a novelty.

O ye that love the Lord. Anthem. Composed by Sir George Elvey.

A FOOT-NOTE on the first page of this piece informs us that it is taken from the author's Festival Anthem, "The Lord is King." If our memory serves us correctly, that work is written with orchestral accompaniment; and in this fact we find a probable explanation of the continuous figure of triplet quavers in the pianoforte (not organ) part of the present piece. The whole accompaniment, indeed, is strongly suggestive of violins; and we can hardly help thinking that had Sir George Elvey written it for the organ, he would have adopted a different style of treatment. The chorus is very melodious, and written in the free imitative style of which Mendelssohn in his sacred music has given us so many happy examples. The present piece is Mendelssohnian in feeling rather than in phrases. From the nature of its accompaniment it is in its present shape adapted to chamber rather than to church use; but a judicious organist would find little difficulty in making such slight modifications, without in any way altering the spirit of the original, as would render the instrumental part effective on the organ, in case it should be desired to introduce the Anthem in divine service—such modifications, we mean, as he would make, for instance, in accompanying on the organ such a chorus as "He watching over Israel," in *Elijah*, in which a continuous triplet figure is also a prominent feature.

An Evening Service—Cantata Domino and Deus Misericatur. By ROBERT TAYLOR.

THE present service, though unpretentious in form, being mostly for unison chorus, and requiring no detailed notice, deserves a word of commendation for its melodious character, and still more for its excellent and musicianly workmanship. We read it through in the course of our reviewing duties just after perusing a quantity of the weak and "shiftless" trash so often sent to the unfortunate critic, the only appropriate place for which is the waste-paper basket; and only those who have passed through similar experiences can imagine the relief of finding a work written by one who really knows how to modulate decently, and whose ideas of rhythm, and still more of harmonic progression, are not of the vaguest and crudest kind. Mr. Taylor's harmonies are always well chosen, and he has a good feeling for musical contrast. As an instance of this we may cite the happy effect of the change from F to D major at the words "Praise the Lord upon the harp." The whole service, in short, is excellent, and so easy as to be practicable for any choir of even ordinary attainments. We may point out that a ♮ has been omitted before the B in the organ part on the first bar of the third page.

St. Cecilia's Day. A Cantata, in Vocal Score. Composed by J. B. Van Bree.

THE publication of this Cantata in Novello's well-known Octavo edition will be a boon to Choral Societies desirous of increasing their *répertoire* by the introduction of good but unhackneyed compositions which shall be attractive to a general audience. Van Bree was a prolific composer, having produced Masses, Psalms, Overtures, Quartetts, and several dramatic works, amongst which may be mentioned "Sappho," which is said to have obtained a brilliant success. The melodious character of the Cantata before us will be a certain passport to its public acceptance. The choruses are extremely simple in construction, and the Recitatives which string them together, although not lengthy, are well written and effective. The florid air, with Recitative, "Frascati, clad with beauty," and the solo, accompanied by the chorus, "Give way now to pleasure," will require a light soprano voice; but they are both so exceedingly tuneful as to ensure success. Judging from the pianoforte arrangement, we should imagine that some beautiful effects are contained in the full score, which we find is also published. The accompaniments are by no means difficult; and for a drawing-room piece, with a small choir, the Cantata will be found most available.

Sunday Musings. Six short pieces.

Children's Fancies. Easy Sketches.

Harvest Home. A Pastoral Sketch.

Composed by Ridley Prentice.

OF the six pieces under the title of "Sunday Musings," only two have been forwarded; and indeed by the list on the title-page, these appear to be all that are yet published. They are well written, though somewhat dull; but by many who associate this characteristic with music suitable for Sabbath performance, will be no doubt warmly welcomed. The first of the "Children's Fancies" has a lively melody, in 6-8 rhythm, for the principal subject, followed by a somewhat harsh double pedal, scarcely in character, we think, with the title—"The Fairies"—which the composer has given to the piece. No. 2, of these "Easy Sketches" is headed "Listen," but we can hardly see why. The theme, in A minor, is extremely attractive; and young players will find some good practice throughout this little trifle, which occupies but three pages. "Harvest Home" is a more ambitious composition, and decidedly the best of the number now under notice. The subject is bright and spirited; and if we except an abrupt transition from major to minor and back again, in the first page, the piece is thoroughly to our mind. The pastoral feeling is well preserved, and we can cordially commend the composition to the attention of amateur pianists.

Gavotte (Festive). By Alfred B. Allen.

THIS piece was composed for and performed at Mr. Kuhe's Brighton Festival during the present year. We should imagine that, being originally intended for an orchestral work, its effects are much enfeebled in the pianoforte transcription before us; but the theme is melodious, although we cannot say that the "Trio" is much to our mind, the three consecutive fifths between the inner part and bass, in the 8th bar, being, to us, particularly disagreeable. By the way, we cannot understand why the diminished 7th on G \sharp should be written as a \sharp 6-5 when it resolves to a 6-4 on the dominant. Surely the root is the same whether it resolve to a 7th or a 6-4, and varying notation like this is very apt to perplex a performer. Should Mr. Allen doubt how this chord ought to be written, let him refer to Beethoven's Sonata in E flat (Op. 31, No. 3), where in the 5th bar of the first movement, he would be rather surprised, we think, to find F \sharp instead of G \flat .

The Silent Land. Part-song for unaccompanied Choral Singing. The words from Longfellow's "Hyperion." Composed by Alfred R. Gaul.

WE are particularly pleased with Mr. Gaul's part-song. There is a delicacy of treatment in the setting of the words throughout which convinces us that the composer has thoroughly studied his subject before committing his thoughts to paper. The composition is replete with melody, and some phrases are of remarkable beauty, as one instance of which we may cite that ending at the first double bar, to the words "Thither, oh thither, into the silent land." The voice-parts are written with much purity, and consequently flow so smoothly as to offer no undue difficulties to the singers. The song has been given this season by Mr. Henry Leslie's choir; and we also find that it has been sung by the Birmingham Festival Choral Society.

The Sun in golden splendour. Four-part Song. Words by H. C. Harrison. Composed by Henry Grimshaw.

WE can scarcely wonder that this song rises not beyond the level of respectable common-place, for the poetry is just of that sort, headed "words for music," to be found in the old magazines especially addressed to the "fair sex." Such an incongruous mixture of well-worn materials we have not met for some time; and for the life of us we cannot make out what the "cloister'd Nuns" have to do with the matter, save to sing "Ora pro nobis, Sancta Maria," at the end of each verse. In justice to the composer, however, we must say that the voice-parts are most carefully written, and the harmonies unexceptionable throughout. Mr. Grimshaw may do better when he works with a more sympathetic partner.

CLARENDON PRESS.

A Treatise on Musical Form and General Composition. By the Rev. Sir F. A. Gore Ouseley, Bart., M.A., Mus. Doc.

As professor of Music at the University of Oxford, we presume that the author of this Treatise is anxious to record his convictions on every point connected with the science, in order that students who present themselves for examination may be previously acquainted with the musical faith of their master. Whether this is an unmixed benefit we will not now stop to enquire, but there can be no doubt that the thoughtful and carefully-written works which have preceded the one before us must inspire the utmost respect for an artist who might, if he pleased, hold his official position in dignified silence. There is evil as well as good in the dissemination of a well-considered book on "Form and General Composition in Music," for, as a rule, persons who have, what is termed a "turn" for composing, are so surrounded by flatterers, and have so little power of judging themselves, that when they have thoroughly laid hold of the principles of "form," as given by such an authority as the Oxford Professor, they are too apt to believe that by mere industry and perseverance they can accomplish all that is necessary to produce works

which shall enlist the attention of the world. On this point, indeed, the author of this book appears to think with us, for he says "it may well be doubted whether the composition of new melodies, worthy of the name, can be acquired by rules or definitions at all;" but as later on he declares "there is reason to believe that the power of originating good melodies is latent in many persons who are ignorant of their own faculties, and have, therefore, never cultivated them," it is obvious that he thinks the rules given in his book will develop this latent faculty, and that *poetry*, in fact, can be drawn forth by teaching a man the measure and form of verses. With an expression of our dissent from this view of the subject, we close any objection which a careful perusal of the Treatise has called up, and passing from the "abuse" to the "use" of the work, give our hearty assent to most of the rules it contains. The little melody, in C major, which is analysed in periods, phrases, and strains, and harmonised in various ways, is extremely well suited for the purpose, and the explanations are most lucidly written. The examples, selected from the works of well-known composers, are very good as illustrations of regular and irregular forms of melody, and the Sonata, composed for the purpose by the author, in imitation, as he states, "of the regular Mozartean epoch," is better than all the letterpress descriptions that can be given of this class of composition. As a help for students who have natural creative genius, the Treatise will be found most valuable; but it will not make composers of those who have waited for such a work to arouse their dormant musical faculties.

AUGENER AND CO.

We return no more. Song. Words by Mrs. Hemans. Music by H. L. M.

As we may charitably suppose the composer of this song to be an amateur, we cannot conceive why he should court criticism outside the circle of his admirers by sending the composition for review. The ignorance of the commonest rules displayed in almost every bar of this effusion may be accepted as a proof that the author has not even studied enough to be doubtful of his powers; and we advise him therefore, before venturing again into print, to take counsel with those who know better than himself as to the advisability of endeavouring to gain that "little knowledge" which may convince him of his "danger." In justice to the publisher, we must not omit to mention that the song is "Author's property."

J. B. CRAMER AND CO.

Strive, wait, and pray. Song. Words by Adelaide Procter.

Sea Swallows. Song. Words by George March.

Hush? The Murmur of the River. Song. Words by Russell Gray.

True for ever. Song. Written by the Lady. John Manners.

Composed by Virginia Gabriel.

PRESUMING it necessary that songs made up of the commonest materials must, for commercial purposes, be written, it is good, at least, that they should be as inoffensive as those before us; for whatever may be said of their artistic value, we have not to arraign the composer for any glaring violation of grammatical rules. The first on our list is, we think, the least attractive, the dragging crotchets in the accompaniment at the commencement imparting a heaviness to the melody scarcely in sympathy with the character to the words. "Sea Swallows" is much better, the simple theme, in F minor, contrasting well with the more impassioned phrases which follow; although the conventional burst in the tonic major, with the triplet accompaniment, is perhaps somewhat losing its effect, by such constant repetition, even with a drawing-room audience. We have copied the note of interrogation after the word "Hush" on the title-page of the third song, although we have not the fairest idea what it means. The soft triplets running throughout

this composition in the accompaniment give some little interest to the melody; but the disguise is too thin to deceive any but those for whom the music is manufactured. "True for ever" is, to our mind, the most genuine ballad of the four; for, if we except a somewhat abrupt modulation from C to E flat, and back again, in the space of four bars, both melody and accompaniment flow smoothly and agreeably throughout. Certainly, little is attempted, but that little is well done.

CHARLES E. HUTCHINS, MEDFORD, MASS., U.S.

The Sunday School Hymnal and Service Book. Edited by the Rev. CHARLES E. HUTCHINS.

THOUGH there exists an extensive literature of hymns for children, there are, we believe, but few collections in which provision is made for music as well as for words. One has been compiled, if we are not mistaken, by Mr. Curwen, who, by his Tonic Sol-fa movement, has done so much to popularise music among the young; and last year a Children's Service Book, containing many excellent features, was published by the Rev. H. Martyn Hart. The present volume is of interest, as showing what is done across the Atlantic for a similar object.

In a note accompanying the volume, its editor, with a modesty by no means too common, says, "I do not venture to think that it has merit enough to entitle it to any notice in your valuable paper." We are very happy to be able to disagree with him. The book is a really commendable effort to enlist the sympathies of children in divine service. Its contents are very varied. We have first a form of prayer for opening and closing school; then a short choral service for morning and evening prayer, the words of which are taken, with some slight modifications, from our Book of Common Prayer, the music being Tallis's. We next find the Litany and two or three Offertory Sentences with music. Then come the Canticles, &c.—the Venite, Gloria in Excelsis, Te Deum, Benedicite, Jubilate, Benedictus (abridged), Magnificat, and others. Some of these which are directed to be sung as Canticles are not so used in our English Service, e.g., Psalms 92 and 103, both of which, however, appear in a considerably shortened form. After this is given a selection of Psalms with Chants, occupying in all some twenty-four pages. The music is all familiar to us in this country, being by well-known Cathedral writers, and the pointing of the Chants is clear and good. After a nearly, if not quite, complete collection of the Collects from the Book of Common Prayer, we reach the Hymns and Tunes. Of these there are 174; and the volume is completed by the addition of 42 Carols for various Church Festivals.

It will be seen from this summary that the work before us is very complete. With the selection of the Hymns, &c., we are of course less immediately concerned than with the musical portion of the book; but it may be said in passing, that the editor appears to have exercised very good taste in choosing not only such hymns as are suitable for the young, but also such as are of acknowledged excellence, and in many cases of considerable poetical merit. From a musical point of view also, the Sunday School Hymnal is on the whole very satisfactory. Many of the best tunes from our modern collections are to be found in it, and sufficient care has been taken to select such as are of a melodious character, and likely to be popular with children. Only in a few cases, which it is needless to particularise, are we disposed to take exception to any of the music admitted. One or two trifling slips (probably oversights) in the harmony have caught our eye as we examined the book; but these are so few that we can on the whole recommend the arrangement no less than the selection. From the fact of the copy before us bearing on its title the words "twentieth thousand," it is evident that the book has had a large sale in the United States. We may add that it deserves it.

ORIGINAL CORRESPONDENCE.

DR. STAINER'S "HARMONY."

TO THE EDITOR OF THE MUSICAL TIMES.

DEAR SIR,—In your March number, in answer to an inquiry, an explanation of a chord in Gounod's "Faust" is given. Two selections of this dark problem are offered, Richter's system being doubtless preferable by its simplicity, but I would, with due deference both to Stainer and Richter, attempt a yet more simple explanation. In these days of Teutonic *furor* it may seem like heresy in music to offer the Italian system of Counterpoint as an expositor of knotty questions in dispute, yet, in this instance, it offers us a helping hand to get out of this apparent slough of despond. The chord in question



cannot be considered as a *legatura di nono* (suspension of the ninth), because that would require preparation as well as resolution. The Do sharp need give no trouble, for it is simply an augmented fifth and has no influence on the character of the chord whatever. What is the chord then, you ask? The Sol is an appoggiatura having no value or consideration in harmony; the Do sharp is an augmented fifth to be treated in harmony as if Do natural; the Mi flat is the minor seventh to the dominant Fa which ascends to a tonic Si flat. Thus it is nothing more than a *cadenza semplice*, and the only wonder is that it should have created such a pother with any educated musician. This explanation is made according to that system which was studied and practised by Leo and Durante, Sarti and Tomaso Trajetta, the two Scarlattis and the two Guglielmis, Pergolesi and Cimarosa, Cherubini and Mercadante, Feneroli and his pupil Phil. Trajetta, my beloved master.

Truly yours,

ALBERT G. EMERICK.

Philadelphia, March 21, 1876.

ALOYS HENNES'S "NEW METHOD FOR THE PIANO."

TO THE EDITOR OF THE MUSICAL TIMES.

SIR,—In justice to myself and to "Hennes's System of teaching music," I trust you will insert the following lines in your largely circulating and valuable paper. Your reviewer alludes to "some error in my translation here and there," and as a proof of his assertions he quotes the following sentence, the meaning of which he asks to know:—"Pieces (written) in E, B, F#, A#, D# sharp and G# sharp must be introduced in the materials for instruction (Unterrichts material, French: morceaux d'étude) just as frequently as those in C, G, D, A, F, B, and E# sharp." Every English musician will agree with me that this means simply: pieces with 4, 5, 6 sharps or flats must be practised by the beginner with the same facility as such in C, or with only 1, 2, or 3 sharps or flats. Perhaps such kind of pieces your reviewer, with that of the "Choir," may find "particularly interesting." What might your diffident critic have said if he had seen another not less formidable list of the most celebrated English musical authorities, such as F. E. Gladstone, Turle, Dr. Spark, Dr. Garrett, Fred. Archer, Esquire, Sir Fred. Gore Ouseley, Sir Robt. Stewart, Sir Julius Benedict, and many more; as well as of the English Press, headed by our excellent *Concordia* and the severe *Figaro*, *Daily Telegraph*, *Standard*, *Court Journal*, *Public Opinion*, *Illustrated London News*, *The Queen Newspaper*, who all find Hennes's Method attractive and adapted for the purpose. And why, I may ask, have musical authorities like Carl Reinecke, M. M. Gevaert, Samuel J. Grégoire, and F. E. Gladstone, Esq., adopted

Hennes's Method for the musical education of their *own* children? Perhaps your reviewer will be able to answer. His assertion "to derive a double time from a triple one must be a manifest absurdity (these are his words) and that $\frac{3}{8}$ -time cannot be derived from two bars of $\frac{3}{4}$," etc., is a matter of opinion, which Hennes himself will be able to justify. But your reviewer will admit that six is a multiple of three, and that any child of the smallest capacity will easily understand when told that two halves make a whole, and that twice $\frac{3}{8}$ make $\frac{3}{4}$, and when the whole is divided into eight equal parts, six of these have their origin in twice three eights. Experienced teachers know that such kind of explanations enter much easier into a child's comprehension than merely technical and scientific terms and expressions, like "a division in doublets is termed 'simple,' in triplets, 'compound,' etc." But I must quite agree with your critic when he says, "that the book would have been more warmly received had it been presented to the English public with less prefatory eulogium. "A good wine needs no bush." I have only to add, that we all know from experience, that excellence, usefulness and merit will not always at first be sufficiently appreciated: and therefore your reviewer ought to have avoided the expression "if the child can be persuaded or forced into wading through the whole of five courses." There is no "wading through" nor "forcing" needed, but the child wants only to be gently guided through 250 most melodious and pleasant pieces of music, which the child can, (and does frequently) sing, of which the five courses consist. They constitute, as is admitted by thousands of teachers, a pleasant study and a real recreation for any juvenile beginner. Hennes's Method bids fair to become in due time "The universal piano tutor." Already four different editions (in German, in French, in English, and one without the explanations) represent the musical scholastic literature of the German Division at the Centennial Exhibition at Philadelphia. Apologising for my encroaching upon your precious space,

I am, yours very truly,

H. MANNHEIMER.

[In proof of our desire to do justice to Herr Mannheimer, we print his letter precisely as we received it. If he believe, however, that a formidable array of favourable notices on his work—even including the "severe *Figaro*"—will in the slightest degree influence our own criticism upon it, we must tell him that he has mistaken the character of our journal. For ourselves, we confess that we find his explanation of the sentence about the keys of "A \sharp , D \sharp sharp, G \sharp sharp" somewhat more difficult of comprehension than the original assertion; but, as he admits that the method of teaching compound-time is "a matter of opinion," perhaps he may see that other subjects contained in the book he so warmly advocates are equally open to argument; and that when a publication is voluntarily sent for review, it is at least questionable taste to pen a long epistle merely to ask how the reviewer can have the temerity to say anything against it.—*The Writer of the Notice.*]

WHEN SHOULD "BENEDICITE" BE SUNG?

TO THE EDITOR OF THE MUSICAL TIMES.

SIR,—Can any of your readers inform me on what authority the Benedicite is used at so many of our churches during Lent? The Prayer-Book gives no directions whatever in the matter, and thus leaves it an open question; but one cannot help thinking that, however suitable it may be to the Spring of the year, it is very unsuitable to the season of Lent.

The song itself is very jubilant and inspiring, and therefore, one would suppose, more suitable for festival use. It is also extremely telling and effective (when sung to appropriate music), and popular with our choirs; and it supplies an agreeable alternative for the Te Deum. It would, therefore, seem desirable to utilise it more often; and it appears to me, after careful consideration of the text, that it might very well be introduced on Saints' days (the last six verses from v. 27 being singularly appropriate), at Thanksgiving Services (especially Harvest Festivals and

choral gatherings), on the Sundays in Advent, and also on those days when it would be appropriate to the lessons.

But I write simply for information, and trust that some of your clerical readers may be induced to favour me with their views on this interesting and important question.

I am, Sir, yours faithfully,

CHOIRMASTER.

P.S.—In mentioning the Lessons, I was fully aware that it is customary in most places to sing the Benedicite when Genesis i. or Daniel iii. is read; but there must be many other occasions when it would be equally edifying and appropriate.

PROFESSOR BLACKIE AND PROFESSOR OAKELEY.

TO THE EDITOR OF THE MUSICAL TIMES.

SIR,—It is to be feared that Professor Blackie will not be induced to believe that he has been talking nonsense. If he could but recollect

"Oh wad some power the giftie gie us
To see ourselves as others see us," &c.

he might ask himself whether those who understand music, or those who do *not*, have the best right to lay down the law as to what constitutes musical progress. But "the old Professor" is too much accustomed to the flattery of his followers to care for what outsiders (especially if they chance to be Southrons and 'west-enders') think of him." It is useless to attack him with ridicule. The readiest way to bring truth home to the ignorant is in the form of parable, or to speak respectfully in the case of a learned man, by the aid of *analogy*. I propose to appeal from Philip drunk to Philip sober, that is from the Edinburgh patriot to the Edinburgh professor. Suppose that a person whose whole knowledge of Greek consisted in knowing the alphabet, were to accuse Professor Blackie and his disciples of being unpatriotic, false and affected, because they spent their energies on Greek poets instead of being contented with Ossian and Burns. Imagine "the old Professor's wrath" if one should say to him, "Why should Scotsmen prink themselves all over with what does not belong to them like the jackdaw with peacock's feathers? No, let us leave Homer, and Eschylus, and Shakspeare, and Dante, and such like foreigners to flunkies and snobs, and stick to our own native bards."

It is plain that Professor Blackie is not aware that music is a language which must be learnt before it can be understood. What he appears to mean by love of music, is a condition of mind and body produced by one or more of such various elements as affection, passion, pride, vanity, memories of the past, association of ideas, and so forth, acted on strongly by the power that sound has upon the nervous system.

This sort of excitement is not love of music, though music appeals more or less to it, especially in public performances. M. Viollet le Duc has said much the same thing about Art that Herr Wagner has attempted to carry out in practice, viz., that all Art is *one*, whether architecture, sculpture, painting, music, or poetry, that each individual art is merely the form which *creative* imaginations make use of when they desire to impress their own ideas and feelings on those among their fellow creatures who possess receptive imaginations. It is probable that older writers have said the same thing, and that the idea is quite familiar to many who know more about ancient literature than about modern music. That the idea is a true one there can be no doubt, but one need be careful to distinguish between the idea in its first form, and the errors that may be produced by pushing it too far in practical matters. Man is so imperfect a being that he need constantly recollect the wise saying:—

"Dicunt jus summum sæpe summa est malitia,"

or if you like it better in English, "For 'tis a common saying and a true, that strictest law is oft the highest wrong." And Bossuet gives us something of the same kind when he says, "La sagesse des hommes est toujours courte par quelque endroit."

I have wandered far from Professor Blackie thinking of Wagnerism, and had better bring this discursive and disjointed letter to an end. But before I finish, allow me to express a hope that Professor Oakeley may be able to persuade his venerable brother Professor that shouting

"March, march Ettrick and Teviotdale!"

with "lusthood" is not the way to improve the voice, ear, or understanding of musical students.

Your obedient servant,

Cheltenham, April 20.

M. H.

THE RIGHT OF REPRESENTATION.

TO THE EDITOR OF THE MUSICAL TIMES.

SIR,—The recent prosecutions by Harry Wall, the representative of "The Authors', Composers', and Artists' Protection Office," for the recovery of penalties for the singing, without permission of his clients, of songs, duets, and choruses selected from Balfe's and Wallace's operas necessitate a full exposure of the present unsatisfactory state of musical copyright, so that public singers may know what to buy, sing, and avoid. The 3 & 4 Wm. IV., c. 15, gives to the author or assignee of any opera, tragedy, farce, or other dramatic piece or entertainment, the sole right of representation in any part of the British dominions, and also enacts that if any person shall represent, or cause to be represented, without the consent in writing of the author or other proprietor, at any place of dramatic entertainment, any such production, or any part thereof, such offender shall be liable for each and every representation to the payment of forty shillings. The statute 5 & 6 Vict. extends the provisions of 3 & 4 Wm. 4, c. 15, to musical compositions. By various judicial proceedings, and notably by the cases *Planche v. Braham* (18 C. & P., p. 68) and *Russell v. Smith* (12 Q. B. R., 217), the singing of an isolated song is brought within the scope of the above statutes and decided to be a dramatic representation.

By the 22nd sec. of 5 & 6 Vict., c. 45, it is enacted that no assignment of the copyright of any dramatic piece or composition shall be held to convey to the assignee the right of representation unless an entry in the registry book at Stationers' Hall shall be made of such assignment, wherein shall be expressed the intention of the parties that such right of representation shall pass by such assignment.

The cases *Lacy v. Rhys* (4 B. & S., 873) and *Marsh v. Conquest* (10 L. T., N. S., 717), decide that the latter enactment does not apply to the assignment of a right of representing or performing, so that a search at Stationers' Hall will not always divulge in whom the right of performing is vested. By 5 & 6 Vict., c. 22, copyright endures for the life of the author, and for the further term of seven years, commencing at the time of his death, and is the property of such author and his assigns; but if such term of seven years expires before the end of forty-two years from the first publication, the copyright shall endure for such forty-two years.

From the foregoing it is seen that all compositions are not copyright, or, in other words, that by lapse of time copyright expires; and there must, at the present time, be a large quantity of excellent compositions free from the trammels of copyright law. Where copyright exists, several distinct interests may be involved: 1, the interest of the composer of the music in the right of performing; 2, the interest of the writer of the words; and 3, the interest of the publisher or music-seller. Owing to the two first-mentioned interests in many cases not being both vested in the publisher, and owing to the publisher not giving notice of any reservation of rights of performance, public singers and concert-givers fall into the meshes of Harry Wall's Protection Office. Mr. Harry Wall, in one of his letters claiming two pounds from a lady amateur for singing the music of "Sweet spirit hear my prayer," from the opera of *Lurline*, at a charity concert, says: "This application is without prejudice to claim another forty shillings for the unauthorised performance of the words." If Messrs. Hutchings and Romer, the publishers of *Lurline*, do not find it their interest to permit the words and music

of songs from this opera to be sung by amateurs and professionals, or if Messrs. Hutchings and Romer do not own the copyright in the performance in public of songs from the above opera, surely they ought, in common fairness, to give the public notice of any reservation of rights.

In another letter Mr. Wall writes: "I believe there is an informant in every town." I hope that amateurs and professionals will make a note of this, and avoid all music taken from Balfe's and Wallace's operas, if they do not wish to infringe on the rights of Mr. Wall's clients, and to involve themselves in law proceedings.

To the difficulties of programme-making may now be added the following process: The song having been purchased from the music-seller, the publisher must be written to, enquiring if the song can be sung in public without permission. If permission is required, it must be ascertained from whom obtainable. The publisher may not know, the protection office will not tell him, and the information may not, as I have shown, even be obtainable at Stationers' Hall. Having found the owner of the right of performing the music, and having, for probably a small consideration, obtained permission to execute the music, he will very likely be told that the copyright of the words is vested in some one else, whose permission must also be obtained. Mr. Harry Wall's stock-in-trade seems at present to consist mainly of the following, "Let me like a soldier fall," "The heart bow'd down," "When other lips," "The gipsy chorus," "My long hair is braided," "Scenes that are brightest," "There is a flower that bloometh," "I dreamt that I dwelt in marble halls," "This magic-wave scarf," and "Tapping at the garden gate."

I perceive that two large publishing firms have advertised catalogues of songs in which they hold the right of performance, and which can be sung without fear of any charge being made. It is to be hoped other publishers will follow their example, and so relieve singers and concert-givers (who make the market for musical productions) from the Harry Wall nuisance until the legislature compels publishers not holding the entire copyright to print on the title-page of their music "Right of performance reserved," in a similar manner as provided by the International Copyright Act, 15 & 16 Vict., c. 12, s. 8, which requires the notification on the title-page that the "Right of translation is reserved," when the author desires to reserve such right.

Yours truly,

Cheetham, Manchester,
18th April, 1876.

J. CLELLAND.

TO THE EDITOR OF THE MUSICAL TIMES.

SIR,—Would it be too much to ask you in your columns to draw the attention of the new Copyright Commission, among which I notice the name of Sir Julius Benedict, to the late proceedings of Mr. Harry Wall, and the "Copyright and Performance Right Protection Association." The appointment of this Commission seems to give an opportunity for legislation on the subject, which might control in some measure the arbitrary proceedings of these gentry. It is not clear to me whether a performer is liable to the action of the proprietors of a copyright, or the Association as his Agent, or whether the Association recover the penalties under a general law in their own names, in the character of informers.

I am, Sir, Yours faithfully,

CECIL BURCH.

TO CORRESPONDENTS.

* Notices of concerts, and other information supplied by our friends in the country, must be forwarded as early as possible after the occurrence; otherwise they cannot be inserted. Our correspondents must specifically denote the date of each concert, for without such date no notice can be taken of the performance.

Our correspondents will greatly oblige by writing all names as clearly as possible, as we cannot be responsible for any mistakes that may occur.

Correspondents are informed that their names and addresses must accompany all communications.

We cannot undertake to return offered contributions; the authors, therefore, will do well to retain copies.

Notice is sent to all Subscribers whose payment (in advance) is exhausted. The paper will be discontinued where the Subscription is not renewed. We again remind those who are disappointed in obtaining back numbers that, although the music pages are always stereotyped, only a sufficient quantity of the rest of the paper is printed to supply the current sale.

J. S.—Apply to the Professor of Music at either of the Universities.

OPERA.—Ritter's "History of Music, from the Christian Era to the Present Time."

A. B. C.—Apply to Metzler and Co., 37, Great Marlborough-street, W.

MR. F. DE PRINS.—Our correspondent will see that his intemperate letter respecting Aloys Hennes's "New Method for the Piano" has been forestalled by one, couched in somewhat more courteous terms, from the translator of the work, Herr Mannheim.

ULFWIN.—We believe that residence is not compulsory either at Oxford or Cambridge before taking a Musical Degree. You had better make enquiries as to details from Sir Fred. Ouseley or Professor Macfarren.

BRIEF SUMMARY OF COUNTRY NEWS.

We do not hold ourselves responsible for any opinions expressed in this Summary; as all the notices are either collated from the local papers, or supplied to us by occasional correspondents.

BERWICK-UPON-TWEED.—On the 28th March the *Messiah* was performed by the Berwick Choral Union, numbering upwards of one hundred and twenty voices, assisted by an orchestra from Edinburgh and Glasgow, including the Drechsler-Hamilton family. This is the first time an Oratorio has ever been given in Berwick, and the performance was a great success. Mr. Anderson conducted, and Mr. Barker presided at the harmonium.

BIRMINGHAM.—Mr. R. H. Rickard, gave a Pianoforte Recital at the Masonic Hall, on the 30th March, previous to his departure for Leipzig, to pursue his musical studies. The programme included two preludes and fugues by Bach, Beethoven's Sonata Appassionata, in F minor, Op. 57, Schubert's Impromptu, in A flat, No. 4, Op. 90, Liszt's transcription of the *Tannhäuser* March, a selection from Schumann's *Fantasiestück*, Chopin's Ballade "La Favorite," Reinecke's Ballade, Op. 20, and Weber's "Concertstück," which were interpreted in a manner worthy of high commendation. In the last-named piece the orchestral accompaniments were given with judicious care and precision by Dr. Swinnerton Heap. Mr. E. Allely and Mr. Randall contributed vocal music selected from the works of Handel, Mozart, Verdi, Blumenthal, and Hatton.

BOLTON, LANCASHIRE.—A Musical Service was given on Wednesday evening, March 29th, in the Wesley chapel, Bradshawgate. The Anthem "I was glad" (Sir G. Elvey), the "Credo" (Haydn's First Mass), "O Father whose Almighty power" (Handel's *Judas*), a selection from the *Last Judgment*, and Beethoven's "Hallelujah" (*Engedi*), were efficiently rendered by the chapel choir. Solos by Mr. H. Taylor (choirmaster), and Miss Fallows, were well sung, and the performance on the organ of Mendelssohn's Trumpet Overture in C, Guilmant's "Marche Funèbre et chant Sacerdotal," and the German Hymn, varied, by Mr. J. T. Fitterolf, the organist, were highly appreciated. A most interesting address was given during the interval by the Rev. John Rhodes, upon the subject of "Ancient and Modern Music compared."

CAMBRIDGE.—The members of St. Paul's Musical Society gave their third Concert on the 28th March, when selections from Mendelssohn's *St. Paul*, and songs and part-songs were well rendered. A pianoforte solo, by Miss Dennis, the able accompanist, was a special feature of the evening. The Concert was a success, and the profits were, as usual, devoted to the Cambridge Industrial School.—A Special Service was held in the church of All Saints, on the Wednesday before Easter, consisting chiefly of that part of the *Messiah* which relates to Christ's Passion. The choir (not increased beyond its ordinary strength) was accompanied (besides the organ) by a band of twenty-two instruments. The chorus "Behold the Lamb of God," was followed by the contralto air, "He was despised," sung with great feeling by Mr. E. J. Bilton, a feature being that the second part of the air, "He gave His back to the smiters," not usually given, was included. In the chorus of Bach's "O sacred head surrounded," the congregation joined. This, as well as the other chorals was accompanied by the instruments alone, (as arranged by Mr. W. C. Dewberry, organist of All Saints), two verses being sung unaccompanied. The choruses "Surely He hath borne our griefs," "And with His stripes," and "All we like sheep," were effectively sung. The choral "O sinner lift up thine eye of faith," came next; and after the address and offertory the recitative, "All they that see Him," the chorus "He trusted," and the solos, "Thy rebuke," "Behold and see," and "He was cut off," which were given with taste by two regular members of the choir. After an interval for silent prayer, the service was concluded by the choral "O Love who formedst me to wear," which was joined in by the large congregation. The organ was played by Mr. Mountain, of St. Saviour's, Hoxton, and the service was conducted by Mr. W. C. Dewberry, A.R.A.M., organist and choirmaster of the church, to whose zeal and judgment the success of this choir is due.

CLAYTON.—On Tuesday evening, the 4th ult., a Concert was held in the National Schools, as a reunion of the Old Church choir. There was a good attendance, and the items in the programme, which consisted of vocal and instrumental selections, were well performed. The following local artists took part: Mrs. John Baintrow, Mrs. Jonathan Baintrow, Mrs. Gaunt, the Misses Northrop, Batterby, and Arnold, and Messrs. S. Ward, S. W. Whaley, A. Hirst, and B. Armitage. Mr. T. Ward conducted, and Mr. S. Ward was solo violinist.

CREWKERNE.—The Choral Society gave a performance of Mendelssohn's *Hymn of Praise*, with selections from *Saul* and *Samson*, on the 18th ult. The principal soloists were Mrs. Cross Laver, Mr. Price

and Mr. H. Cross, who were very successful in their several efforts. The choruses were well rendered; and the band, which was purely local and almost entirely amateur, was very satisfactory. Mr. J. Loaring conducted.

DERBY.—The performance of the *Creation* by the Derby Choral Union on Tuesday evening, the 4th ult., was in every way successful, and it must have been highly gratifying to the committee and all concerned in the management of the Society that the tenth season should have been brought to so brilliant a termination. The whole of the chorus-singing was eminently satisfactory, the subdued *soffo* voice tone of the choral accompaniment to "By thee with bliss" being most effective. Madame Helena Walker, Mr. Henry Guy, and Mr. Wadmore were the solo vocalists. The band was unusually strong, the wind department being of much better quality than on any former occasion. Mr. Woodward and Mr. S. Neville Cox presided at the organ.

DUNHAM MASSEY.—On the 22nd ult., a new organ, built by M. August Gern (late foreman of the works of Messrs. Cavaillé-Coll, of Paris), was opened at the church of St. Margaret, by Mr. J. Matthias Field, the organist, in the presence of a large congregation. The service was full choral, the permanent choir being considerably augmented. The Rev. Geo. London, of Altrincham, read the first, and the Very Rev. Dean Howson, of Chester, the second lesson, and the responses were given by the Rev. H. Hignett, of Ringway, Altrincham. The Rev. T. A. Stowell, of Salford, preached, and the Rev. Canon Gore, of Bowdon, pronounced the benediction. The organ, which will cost about £1,000, stands in the north transept, and is divided by a large window. It has been entirely re-built, only the pipes of the old instrument, which it is to replace, having been used.

EASTBOURNE.—On Tuesday, the 11th ult., Mr. J. H. Deane, organist of Trinity Church, gave a lecture at the Friendly Societies' Hall, on the works of J. S. Bach and the later works of Beethoven. Commencing with Bach's *Passion* (St. Matthew) Mr. Deane described the most important features of the work, and in illustration, four of the Chorals were sung by the Trinity Church choir, and a Soprano air rendered with much taste by Miss Douglas. Mr. Deane, in the course of his lecture, endeavoured to contradict the general assumption that the compositions of Bach, especially his fugues, are dry, laboured, and expressionless, and gave the following apt illustration in support of their real musical value and artistic merit, viz., that Bach considered his four parts as four friends holding an amicable conversation, and that no one was to speak unless he had something to say, and that any one versed in them must readily admit how characteristic this is of the part-writing in all Bach's fugues. Mr. Deane chose for an illustration the grand organ Fugue in A Minor, which he played on the piano, assisted by his daughter, who took the Pedal part. The other composition introduced was the Soprano air, "My heart ever faithful," being brought forward as a composition of a more jubilant character, in contrast with the *Passion* music. Before the second part of his lecture Mr. Deane introduced Moscheles's piano duet, "Hommage à Handel," and Cherubini's "Ave Maria." The performances illustrative of Beethoven were the first movement from the C minor Symphony, the Allegretto and Scherzo from the Symphony in A, and the song "Knowest thou the land?" Mr. Deane pointed out the grandeur and beauties of Beethoven's Symphonies, and in summing up, advised his hearers who had hitherto neglected Bach and Beethoven at once to set about the study of their works.

ECCLES.—The Eccles Amateur Choral and Orchestral Society gave the last Concert of the season on Wednesday, March 29th, in the Co-operative Hall. The programme consisted of glees, solos, selections from operas, &c. The vocalists were Miss Lowe, Mr. George Barlow, and Mr. Ashe. Mr. De Jong played a couple of solos on the flute with his usual taste and finish. Mendelssohn's *Rondo Brillante*, Op. 22, for pianoforte with orchestral accompaniments was well played by Mr. Lowe, the conductor of the Society. The "Shepherds' chorus," from Schubert's *Rosamunde*, with orchestral accompaniments, a choral March, written by Mr. C. B. Grundy, Bishop's "Echo song," by Miss Lowe, with flute obligato, and a violin solo by Miss Mather, a member of the orchestra, were features of the programme. The overture to *Le Nozze di Figaro*, Haydn's No. 13 Symphony, and selections from *Lucia di Lammermoor* were very creditably performed by the orchestra.

EDINBURGH.—A special Organ Recital was given by Professor Oakley on the 12th ult., in the Music Class-room. The invitations included the choirs of St. Paul's Church, York-place; St. Giles' Cathedral, and Morningside Parish Church, and pupils of George Watson's School; Edinburgh Educational Institution, Queen-street; Craigmount School; and the Edinburgh Educational Institution, George-square. A considerable number of the members of the Blind Asylum were also present. The programme consisted of a selection from the most popular pieces played by Professor Oakley during the session, and was thoroughly enjoyed by the large audience. On the 15th ult. the Recitals were concluded by a performance of music appropriate to Easter eve.—Haydn's *Passion* was given for the first time in Scotland with much success, on the 8th ult., at St. Peter's Episcopal Church, by a choir of forty-five men and boys, with a string band and organ accompaniments. Ebenezer Prout's *Magnificat* and Nunc Dimittis, composed with full orchestral accompaniments for the Dedication Festival at St. Paul's Cathedral, in January last, was also performed, both band and choir doing full justice to the work. Mr. G. F. Tendall, Mus. Bac., Oxon., organist to the Duke of Buccleuch and to St. Peter's church, conducted: and Mr. Head, assistant-organist, presided at the organ.

GLASGOW.—The directors of the Saturday Evening Concerts deserve great praise for their spirited enterprise in being the first to revive one of Handel's great works, *Hercules*, which was performed on the 1st ult., in the City Hall. The solo vocalists were Miss Banks, Madame Vaneri, Miss Palmer, Mr. Henry Hope, and Mr. George Perren. The choruses were given by the Glasgow Tonic solo-fa Society, conducted by Mr. W. M. Miller. The popular chorus, "Crown with festal pomp

the day," was vigorously re-demanded. An important feature of the evening was the organ accompaniment of Mr. W. T. Best, and his playing of the March in the first act was rapturously encored.—On the 18th ult., Mr. Walter Forsyth, conductor of the Goranhill Choral Union, gave a Recital on the harmonium, in the Inglefield Hall, to a select audience. The programme, which was both attractive and varied, was well rendered and gave satisfaction. These Recitals are intended to be continued.

GLOUCESTER.—A Concert of the Choral Society was given in the Shire Hall, on the 28th March, when Professor Macfarren's Oratorio, *St. John the Baptist*, was performed with much success. On the conclusion of the first part of the programme the Mayor went to the orchestra, accompanied by Mr. W. Higgs, one of the vice-presidents of the Society, and presented the testimonials, which had been subscribed for, to Mr. J. A. Matthews, the hon. organist, and to Mr. John Hunt, the hon. conductor. These gifts consisted of handsome gold watches and chains, supplied by Messrs. Mann and Son, of the Cross. Mr. Matthews's was thus inscribed: "Presented to Mr. John A. Matthews, honorary organist of the Gloucester Choral Society, at the Shire Hall, Gloucester, on March 28th, 1876, as a mark of public appreciation of fifteen years' gratuitous services." Mr. Hunt's bore the following: "Presented to Mr. John Hunt, honorary conductor of the Gloucester Choral Society, at the Shire Hall, Gloucester, on March 28th, 1876, as a mark of public appreciation of twelve years' gratuitous services." In making these presentations the Mayor alluded in most complimentary terms to the zeal and energy displayed by Messrs. Matthews and Hunt in the performance of their duties, and the recipients of the gifts returned thanks in suitable terms.—On Easter Monday, Haydn's Oratorio, *The Creation*, was given by the Society. The attendance was not very large, but the performance was in every respect a success. The solos were exceedingly well rendered by Miss Alley, of Birmingham; Mr. Bywater, who was encored in the air "In native worth," and Mr. Brandon. The choruses were given with much effect. Mr. J. A. Matthews ably accompanied the Oratorio on the organ, and Mr. J. A. Hunt conducted.

GODALMING.—The Annual Concert in aid of the Young Mens' Association, took place on the 19th ult., in the Public Hall, before a large and fashionable audience. The first part was sustained by gentlemen of St. George's Chapel Royal, Windsor, and Eton College, and included "When evening's twilight," "Hallelujah," "By Celia's arched doorway," "The cloud capt towers," "Stevens, and Haydn's trio, "Maiden fair," sung by Messrs. Marriott, Dyson, and Christian, which was heartily encored, as was also a song sung by the latter gentleman, "The gallants of England," Gatty. The second part was sustained by gentlemen of the Charterhouse schools. The entertainment was most successful, and a good surplus will be handed over to the Association. Mr. Cousins and Mr. Dyson conducted.

KEIGHLEY.—On Wednesday evening, the 5th ult., the Keighley Amateur Choral Society gave the Concert at the close of the fourth session, in the hall of the Mechanics' Institute. The Society, which is under the tuition of Mr. R. S. Burton, of Leeds, is composed of about fifty members. The pieces selected for performance were Gade's *Erl King's Daughter* and Mendelssohn's *Athalie*. The principal part, Oluf, was very creditably sustained by Mr. Swire Smith. Miss Jowett took the part of the Erl King's daughter, and Mrs. Wilson that of the mother. The piece was very well performed throughout, and the beautiful choral "The sun now mounts" created a very favourable impression. *Athalie* was in all respects an exceedingly well-finished performance. The soprano solos were admirably rendered by Miss Jowett and Mrs. Wilson; Miss Bastow sang the contralto solo with excellent effect. Mr. Burton accompanied on the piano, and his solo, "The War March of the Priests," received well-deserved applause.

KIDDERMINSTER.—The third Annual Performance of Bach's *Passion Music* (S. Matthew) took place at St. Mary's Parish Church, at the service upon the eve of Good Friday, and was in every respect a success. The soloists were: treble, Master Arthur Everist; altos, Master T. Grove and Whitesmith; tenors, Messrs. Deacon, Mountford, and Percy; basses, Messrs. Muston and Cotton. The ordinary choir of boys and men was augmented by ladies and gentlemen of the congregation. The organ accompaniments were given with great taste and judgment by the organist and choirmaster, W. Taylor, Esq., Mus. Bac., Oxon., to whose skill and excellent training of the choir the careful rendering of the work is due.

LEEDS.—Mr. Broughton's fourth and last Classical Chamber Concert took place in the Queen's Hotel, on Friday, March 31, when an excellent programme was rendered by the following artists:—Herr Straus, Herr O. Bernhardt, M. Daubert, and Messrs. Bowling, Dearlove, and J. and A. Broughton. The Concert opened with Spohr's trio in E minor, Op. 119, which was finely played. Haydn's quartet in E flat, Op. 71 was admirably rendered, and was one of the most enjoyable features of the evening. M. Daubert contributed two solos, and Mr. Alfred Broughton gave a very poetical performance of a "Nachstück" and "Humoreske" of Schumann's. The Concert closed with Sterndale Bennett's Sestet, Op. 8, a work of much grace and beauty.

LINCOLN.—A Concert was given in the Corn Exchange, on Tuesday evening, March 28, at which the works performed were *The Voyage* (a Cantata, the words by E. S. Gibney, Esq., and the music by Dr. W. Mason), and *Endymion* (a Pastoral, the poem by Vincent Amcotts, Esq., and the music by Edwin Aspa). The solo vocalists were Miss Marian Stringer and Mrs. Roberts (soprano), Mr. Dunkerton (tenor) and Mr. A. Phillips (bass). The band numbered fifteen, and the choir over sixty voices. Considering the difficulties which invariably mark the first performance of any musical work, the success which attended the rendering of *The Voyage* was flattering alike to composer and vocalists. The choruses, of which there are several, showed clearly the care which had been taken in the practices to secure precision and effect. Mr. W. Mason conducted very ably in both parts, and Dr. Mason performed the difficult part of presiding at both pianoforte and orchestra, the combined effect of which was very pleasing.

LIVERPOOL.—A new Easter Anthem, "Thanks be to God," composed expressly for the occasion by Mr. James J. Monk, the organist, was sung at St. Saviour's Church, on the 16th ult. The anthem opens with a recitative for male voices, "And very early in the morning," in G major, followed by a tenor solo, interspersed with choral phrases in the same key, "Ye seek Jesus of Nazareth." This leads into the chorus, in D major, for the full choir, "Christ being raised from the dead," after which comes the final chorus in the initial key, "Thanks be to God." This chorus begins with a fugal subject and ends with broad choral effects of harmony. The composition is admirably adapted, both in music and the selection of the words for the celebration for which it was written.

MAIDENHEAD.—The fifth Concert of the Philharmonic Society took place on Wednesday evening, the 19th ult., when a performance of Rossini's *Stabat Mater* was given. The solo vocalists were Miss Jessie Royd, Madame Alice Barnett, Mr. Stedman, and Mr. H. Horscroft, whose efforts were much appreciated. In the orchestra were Herr Rosenthal, Mr. Amor, Herr Luigen, and other familiar artists, who contributed largely towards the success. The chorus of the Society, though not large, was effective. One of the features of the second part was the highly artistic playing of the Adagio from the ninth Violin Concerto of Spohr, by Herr Rosenthal, which met the applause it deserved. Herr Max Schultz is to be congratulated upon his successful endeavours to cultivate a taste for good music in Maidenhead.

NEWMARKET.—A Recital of Organ Music was given at St. Mary's Church, by Mr. W. F. W. Jackson, on the 13th ult., which, in spite of the unpropitious weather, attracted a large and appreciative audience. The programme was of a classical character throughout, and especially appropriate to the season.

NORTH WALSHAM.—A concert was given on the 19th ult. by the North Walsham Amateur Musical Society at the National School-room. The first part of the programme comprised a selection from Carl Maria Von Weber's opera of *Oberon*, including the overture, which was given on two pianofortes by Mrs. Hadley, Miss Emily Shephard, Miss Walker, and Mr. Horace Hill. The choruses, "Light as fairy foot can fall," "For thee hath beauty," and "Who would stay in her coral cave," were well rendered, and Mr. H. J. Minns sang, "O 'tis a glorious sight to see" with excellent effect. Miss Burton gave the Mermaid's song, "O 'tis pleasant to float," with good taste, and Mrs. John Wilkinson well merited the encore she received for her singing of "O Araby!" A duet for harp and pianoforte, arranged by Herr Oberthur, on airs by Donizetti, brilliantly played by Miss Viola Trust and Mrs. Hadley, brought the first part to a close. The second part was miscellaneous. The accompanists were Mr. Horace Hill, Mrs. Hadley, and Mr. Walter Lain, organist of the parish church.

NORWICH.—The first of a series of classical concerts, promised by Mr. Darken, took place in St. Andrew's Hall, on the 21st ult. Beethoven's Septuor, arranged as a quintet for pianoforte, violin, viola, violoncello, and contra-basso, was well rendered by Miss Kate Griffiths, Messrs. C. Griffiths, H. Channell, J. Griffiths, and G. R. Griffiths. Miss Griffiths also played Chopin's Scherzo in B flat minor and three sketches by Schumann, Henselt, and Chopin. Mr. Griffiths contributed a violoncello solo by Gottschmann, and Messrs. C. Griffiths and H. Channell a duet of Kalliwoda for two violins. The concert concluded with Hummel's Trio in F, for pianoforte, violin and violoncello. The vocalists were Mdlle. Sophie Löwe and Mr. Vernon Rigby.

NOTTINGHAM.—The report of the Sacred Harmonic Society, just issued, announces that the season has been very successful in a musical point of view; but owing to depression of trade, a trifling financial loss has been sustained, and with a view to liquidating this, the members of the Society have given, during the past month, an extra Concert of glees, part-songs, madrigals and solos by the members themselves. During the next season, four grand performances are to take place, the subscription to which will be one guinea, as before. Mr. Henry Farmer remains the able choir-master and conductor, and Mr. Marriott, hon. sec. It has now been decided to commence an elementary instruction-class, under Mr. John Adcock, as a useful branch, and as a nursery from which to draw a supply for the chorus, which a large new Hall will enable the Society greatly to increase.

PARKGATE.—Haydn's *Creation* was performed in the United Methodist Free Church, on the 18th ult. The solos were given by Madame Helena Walker, Mr. R. Sutcliffe, and Mr. T. Brandon, each of whom elicited much applause. The choruses were well sung by the members of the Rawmarsh and Parkgate Sacred Harmonic Society. The band was led by Mr. Peck, and Mr. T. Brameld conducted.

RAMSGATE.—On Wednesday evening, in Lent, a special service was held at St. Mary's Church, a feature at which was the performance of Gounod's "There is a green hill far away," arranged as Solo and Chorus by Mr. J. Finch Thorpe, the organist and choirmaster. At the Easter services the following compositions were amongst those performed: J. Baptiste Calkin's Te Deum in B flat; Dr. Stainer's Magnificat and Nunc Dimittis in E; Sir John Goss, in A, and the Anthems "They have taken away my Lord" (Dr. Stainer). "Since by man came death," "Worthy is the Lamb," and the "Hallelujah" chorus. The mid-day celebrations on Easter-day and also on the Octave were fully choral, Marbeck's music being used on both occasions.

ROCK FERRY.—On Wednesday, the 19th ult., a Concert of sacred music was given in the Hotel Assembly-rooms. Mendelssohn's *Hymn of Praise* formed the first part, and the second part consisted of various selections from oratorio music, including Costa's "I will extol Thee O God," Handel's "Why do the nations?" Mendelssohn's "Cast thy burden upon the Lord," &c., Beethoven's "Hallelujah" from the *Mount of Olives*, being the concluding piece. The principal soloists were Mrs. Billinie Porter, Miss Armstrong, and Mr. Alfred Brown, and the choir numbered forty voices. Mr. Billinie Porter was accompanist, and Mr. Armstrong conducted.

SELKIRK.—The Annual Concert of the Selkirk Choral Union was given in the Volunteer Hall, on Thursday, March 30th. The first and principal part of the Concert was a successful rendering of Handel's *Acis and Galatea*. The soloists were Mrs. Smith (soprano), Mr. Byers (tenor), and Mr. Walker (bass), a member of the Union singing the air assigned to Damon, "Would you gain the tender creature?" The choruses were given with accuracy and expression, reflecting great credit on the conductor, Mr. W. A. C. Cruickshank, organist of St. John's Episcopal Church. The second part of the concert comprised songs by Mr. Smith and Mr. Walker, both of whom were enthusiastically encored; a selection from Mendelssohn's *Open-air songs*; and a few English part-songs. The accompaniments were played by Mr. Guild on the harmonium, and Mr. Head on the piano.

SLOUGH.—A Musical Soirée was given March 30th, to celebrate the extinction of the debt on the new schools. Sir K. B. Harvey, M.P., presided, and an excellent programme was provided, including several glees, part-songs, &c. The vocalists were Miss E. Christian, Master Churchill, and Messrs. T. Smith, Mellor, and Christian. Miss Christian, who possesses a pleasing contralto voice, was loudly applauded in her songs, "Guardian Angels," "Violetta," and "Joyous life," Randegeger, and took part in two duets with Mr. O. Christian, "The Sailor sighs," Balfie, and "See the land," Glover. Mr. Smith was highly successful in his song "Sweet Mary of the vale," Rapsford. Mr. Mellor was pianist, and Mr. Christian conducted.

ST. ANDREW'S.—On Thursday evening, the 6th ult., the Amateur Choral Society gave its annual concert in the Town Hall, in the presence of a large and appreciative assemblage. The choir numbered nearly fifty voices; the soloists were Miss Simpson, Mr. Davidson, Mr. D'Egville; pianoforte, Miss Jessie Tosh; harmonium, Mr. William Harrison; conductor, Mr. E. Salter. The first part of the programme consisted of Mendelssohn's 95th Psalm. The "Spring" portion of Haydn's *Oratorio, The Seasons*, formed the second part of the programme; and the third was miscellaneous.

THORPE HAMLET.—A concert of vocal and instrumental music was given on the 19th ult., in the National School-room, in aid of the organ-fund of the parish church. Songs and duets were contributed by Miss Emily Harcourt, Miss Smart, Master E. Harcourt, and Mr. Thoulless. Pianoforte solos by Mr. A. Bunnett were important items in the programme. Some overtures and the March from *Le Prophète*, played by the band, brought the entertainment to an end.

THEYDON BOIS.—The new organ was opened on Tuesday, the 18th ult., with a special Choral Service. Mr. J. R. Murray, organist of St. Botolph, Aldersgate, and Holy Trinity, Haverstock-hill, presided at the organ, and played a selection from the works of Hesse, Spohr, Mendelssohn, Handel and Bach.

THE EDGE, PAISWICK.—On Easter Tuesday, an Amateur Concert was given at the School-room, in aid of the fund for the organ, and for the enlargement of the vestry. The programme consisted of glees, part-songs, readings, and vocal and instrumental solos. The glees and part-songs, unaccompanied, were creditably sung. Miss Sumner sang "My angel lassie," and "Spinning" with excellent effect, the latter being enthusiastically encored. Mr. Heywood-Sumner sang two songs with guitar accompaniment, both of which were re-demanded. The two duets, "When the wind blows in from the sea" and "I heard a brooklet gushing," were well rendered by Miss Andrews and Miss Sumner. The other soloists were Mr. F. H. Sumner and Mr. J. H. Davis (pianoforte), and Mr. H. Sumner (violin).

TORONTO, CANADA.—On the 31st March the Philharmonic Society gave a performance, for the first time in Canada, of Mendelssohn's *Oratorio, St. Paul*. The chorus and orchestra performed their parts in a very satisfactory manner, and great credit is due to Mr. Torrington, the conductor, to whose careful training the Society owes to a great extent the success which it has met with. The solos were taken by Miss Cathron, Miss Corlett, Messrs. Mitchell, Pearson, Schuch, and Warrington.

UPLYME, DEVON.—The parish church having been closed several months for restoration, was re-opened on Easter Sunday. The services, both morning and afternoon, were fully choral; and the members of the choir, for the first time surpliced, acquitted themselves very creditably. Appropriate chants and hymns were sung, and Monk's Easter Anthem, "The Lord is my strength." A word of praise is due to the ladies for the floral decorations. The Rev. Brook de M. Egerton officiated at both services, and Mr. C. White presided at the organ.

UXBRIDGE.—The second Concert of the Choral Society, for the present season was given at the Public Rooms on the 20th ult. In accordance with the usual practice, the first part consisted of sacred music, and the second of secular, the former being a selection from Mendelssohn's *Elijah*. The whole of the choruses were true and evenly sung, especially "Thanks be to God," and "Be not afraid." The music of *Elijah* was well sung by Mr. Wadmore; Miss Marie Duval, and Miss Annie Butterworth were also highly efficient. The accompanists on the piano and harmonium were Mr. J. Walsh and Mr. T. Pettit; Mr. Miles conducted.

WARRINGTON.—The "Musical Bee," given on Tuesday, the 18th ult., was a genuine success. The competitors were numerous and good; the audience large and thoroughly interested in the proceedings; and with the ex-Mayor in the chair, and Dr. Hiles as adjudicator, everything was necessarily managed genially and efficiently. The ex-Mayor (Mr. Chandley), in a short speech, remarked that the projectors of the Musical Bee had not been actuated by a desire to make a profit out of the undertaking, but to elicit from those who had cultivated music, a specimen of their talent, with a view to their own profit, and the instruction and entertainment of the audience. The competition was made as varied as possible by specimens of each class being given in turn. There was a very fair number of entries for all the subjects, with the exception of the quartett at sight, for which there were none

at all, and the competitors came from all the surrounding districts, though local talent was, of course, the most extensively represented. Taken as a whole the singing was remarkably good, and appeared to exceed the expectations of almost everyone present, especially the singing at sight, which reflected great credit on the competitors. The prizes were all given in money, and were awarded, after a few introductory remarks, by Dr. Hiles, amidst the warmest applause.

WELLINGTON.—The Harmonic Society gave a performance of the *Messiah*, in the Town Hall, on the 18th ult. The efforts of the Society were most kindly and ably seconded by Miss Aglio, Miss Rowe, the Rev. T. Randall (from Taunton), Mr. Upcott (from Cullompton), and Mr. Cox, the eminent Exeter tenor, who gave his services gratuitously, on finding that the receipts of the concert were to be given to the Taunton Hospital. Mr. Cox's rendering of "Thou didst not leave his soul in hell" was highly appreciated; Miss Aglio, in "He was despised," Miss Rowe, in "I know that my Redeemer liveth," and the Rev. J. Randall, in "The trumpet shall sound," trumpet obligato by Mr. Crowe, were also features of the evening. The instrumental accompaniments of Miss Warren and Mr. Toms were admirable as usual. Mr. Manley conducted.

WOLVERHAMPTON.—The third and last Concert of the Wolverhampton Festival Choral Society was given at the Exchange, on Monday evening, March 27, when Rossini's *Stabat Mater* and Spohr's *God Thou art Great* were performed. The principal parts were sung by Mdlle. Johanna Levier, Madame Enriquez, Mr. Vernon Rigby, and Mr. Lander. The band was most efficient, and a similar meed of praise is due to the choir, which showed evidences of having good and well-drilled voices. Mr. Stockley conducted.

WESTBURY.—A farewell concert was given by Mr. Leach (who has recently been appointed organist to the Parish Church of Wokingham, Berks) on Tuesday evening, the 28th March, when several gentlemen assisted in the orchestra. In every respect the performance was highly successful, a well-chosen selection of popular music, both vocal and instrumental being most efficiently rendered. The applause was enthusiastic and general, although owing to the bad weather the attendance was not so good as could have been wished.

ORGAN APPOINTMENTS.—Mr. Harwood, to Holy Trinity Church, Yeovil.—Mr. R. G. Rostrom, Organist and Choirmaster to St. Thomas's Church, Radcliffe, near Manchester.—Mr. E. Bennett, to Christ Church, Sparkbrook, Birmingham.—Mr. F. Haydn Blackbee, Organist and Choirmaster to Trinity Church, Hampstead.—Mr. Robert Kent Simons, to St. Luke's, Catterham Valley.—Mr. J. Marsh, to St. Chad's, Nichols Square, Haggerstone.—Mr. G. E. Manton, Organist and Director of the Choir to All Saints' Church, Gordon Square, W.C.—Mr. Josiah Welch, to Christ Church, Mitcham.—Mr. G. H. Crookes, Organist and Choirmaster to the Parish Church, Doveridge, Derby.

CHOIR APPOINTMENTS.—Mr. Orbel Hinchcliff, Choirmaster to Holy Trinity Church, Lambeth.—J. S. Hodge, Esq., of the London Gregorian Choral Association (by special request), Choirmaster, and Mr. C. White, Sub-Choirmaster to St. Chad's, Nichols Square, Haggerstone.

We are requested by Mr. Frank Belmont to contradict the announcement, in our February number, that he is appointed principal tenor at St. Matthew's, Upper Clapton.

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